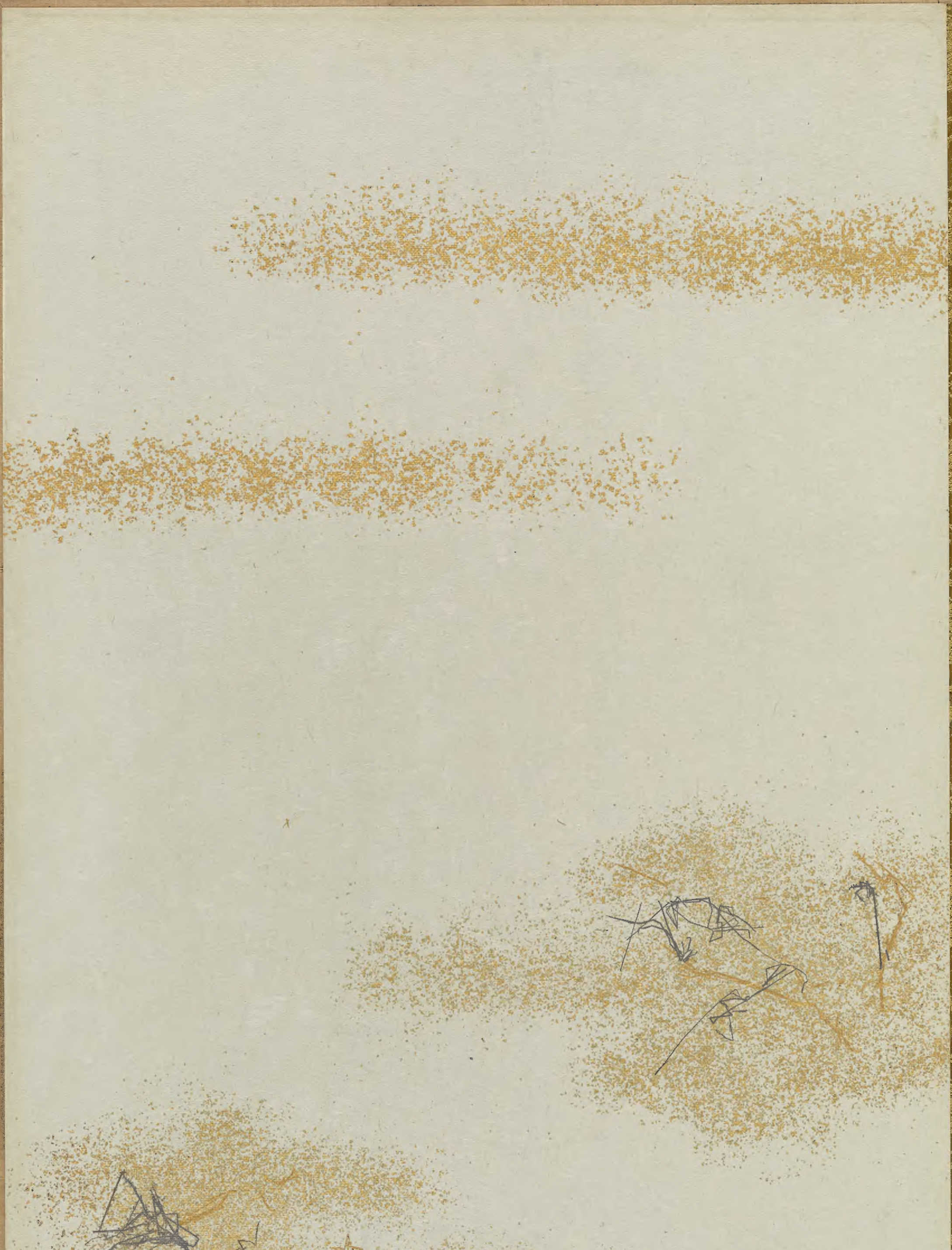
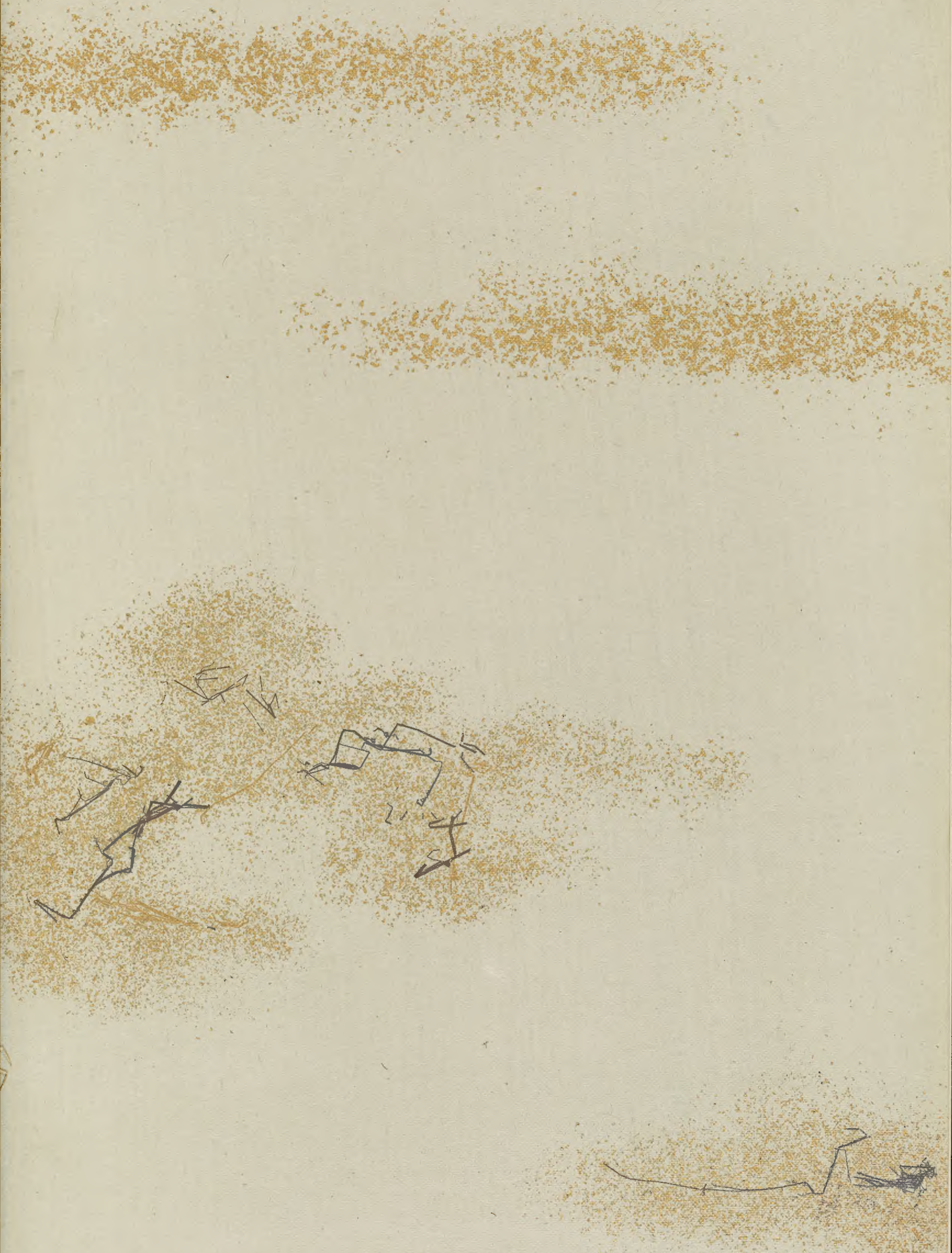
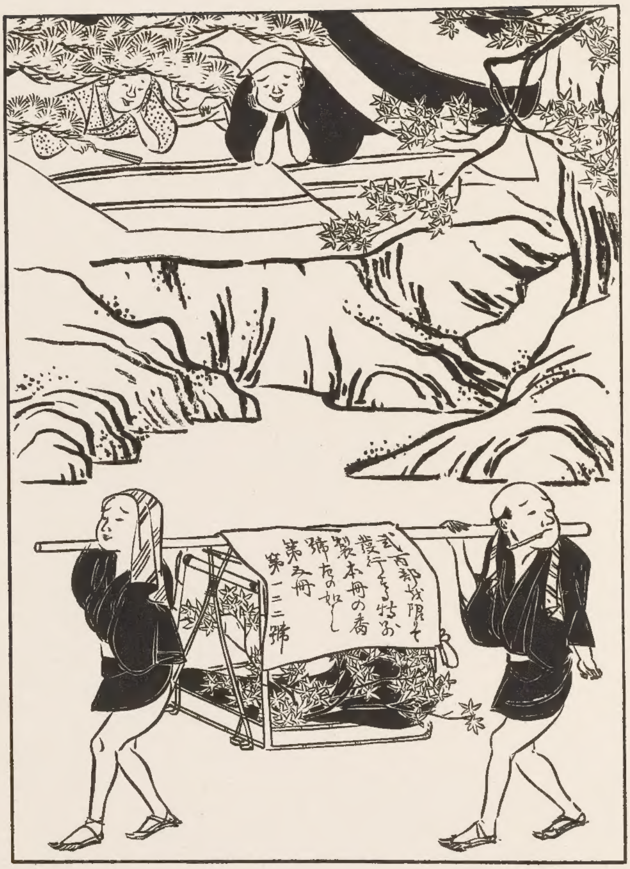
MASTERPIECES SELECTED FROM THE UKIYOYE SCHOOL

VOLUME V





MASTERPIECES SELECTED FROM THE UKIYOYE SCHOOL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MASTERPIECES SELECTED

FROM

THE UKIYOYÉ SCHOOL

WITH BRIEF HISTORY OF THE DEVELOPMENT OF THE SCHOOL, BIOGRAPHICAL SKETCHES OF THE ARTISTS, AND SOME CRITICAL DESCRIPTIONS

BY

SHIICHI TAJIMA

AUTHOR OF SELECTED RELICS OF JAPANESE ART, MASTERPIECES
SELECTED FROM THE KŌRIN SCHOOL,
ETC., ETC.

VOLUME V

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TOKYO
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MASTERPIECES SELECTED FROM THE UKIYOYÉ SCHOOL.

VOLUME V.

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KITAGAWA SCHOOL.

CHAPTER I.

UTAMARO KITAGAWA.

Biography of Utamaro.

The Kitagawa sub-school was evolved from the Toriyama in precisely the same way that the Katsukawa school came from the Miyagawa. Utamaro had so well succeeded in his own special style as to achieve far-reaching fame, and he gathered together a multitude of art-disciples under his standard. The method of painting followed by him differed so widely from that of Sekiyen, his teacher, that we cannot properly enroll his name with Shikô, and others, among the disciples of Sekiyen: hence, we provide for our reasonable consideration, a special place for the Kitagawa school.

Utamaro Kitagawa was, in his early life, known by the surname, or family name, of Toriyama. His real name was Nobuyoshi, with Hôshô (豐章) for a second name, and in boyhood he was called Ichitarô, but subsequently he was commonly known as Yûsuké, which name was again altered to Yûki. He used the following pseudonyms: Murasakinoya, Shinobugaoka, Taisai (or Yen Taisai), Richôsai, and Issôshu. He had a seal displaying the two ideographs "Gwa-byô" (according to *Kôgwa Bikô*). As he was skilful also in writing satirical and epigrammatic poetry, in these branches of literature he used certain other pen-names, namely: Fudeno Ayamaru, Shisui Yenjû, Namakino Bakahito; and "Nezu Ubasoku," the name assumed by the author of the novel, *Chûshingura Kabe-no-rakugaki Hitowa Tada Isshin no Inochi* (3 volumes), listed in the chronological table of modern novels, is supposed to have been a name temporarily employed by Utamaro. He was a son of Sekiyen Toriyama, born in the 3rd year of Hôreki (1753) in Yedo. Some writers are misled as to the blood-line of Utamaro, as *Ukiyoyé Ruikô*, a work devoted to the investigation of Ukiyoyè pictures, counts him simply as a disciple of Sekiyen, and the genealogy in a revised edition of the work just mentioned, alludes to Hôshô Toriyama, a son of Sekiyen as a different person from Utamaro; and again mentions another artist by the name of Hôshô Kitagawa. The facts will be made clear if we refer to the illustrations in *Matsu-no-Ashita* (a collection of poems composed by epigrammists at a meeting held by Sekiyen), which was published in the 2nd year of Temmei (1782), the illustrations, prepared by Utamaro, are signed Hôshô Toriyama, Utamaro Hôshô, and Hôshô Tori. We sometimes find his original pictures signed Utamaro Hôshô Minamoto, adding the two seal-prints, Issôshu and Toriyama. But we have not been informed why he assumed the surname Kitagawa instead of Toriyama, that of his father: some think this was because of disinheritance by his parent, which may have been the case for he spent his youthful days in immoral and wanton conduct, against his father's commands.

Utamaro studied art in his early life under an artist of the Kanô school and also with his father, the result being the creation of a new style. In the 4th year of Anyei (1775), he tried his artistic skill for the first time in illustrations for *Fujino-tsuma Kagami*, a work belonging to the *sharehon* class of literature. He continued illustrating popular novels during the period from the 3rd year of Temmei (1783) to the 1st year of Kwansei (1789); and also prepared picture-books, as well as illustrations for satirical poems and drew single-sheet pictures; all of which circulated widely among all classes of people. As to his picture-books, *Tokitsugusa*, and *Tatoyegusa*, three volumes of medium size, were his early productions, but the next, *Kuruwa Nenchû Gyôji*, was the most excellent and successful. From the time of Kiyonobu Torii and Shunshô Katsukawa, actors' portraits were decidedly preponderant in popular appreciation of artistic matters, and in the time of Toyokuni Utagawa this tendency was so much increased that practically the whole school of Ukiyoyé artists was quite given to this phase of art: but Utamaro was independent minded and the one among his fellow artists who was free from this conventional usage. He said to himself: "At the present time the theatrical profession is so popular and influential that all persons, old and young alike, necessarily choose some actors upon whom to bestow their patronage and who take their fancy; it will be abject to paint such actors' portraits in order simply to let people know an artist's name: I shall not rely upon the influence of such persons as actors; I shall cultivate Ukiyoyé painting in my own way." In his independence of mind, Utamaro was just like Harunobu Suzuki, and in almost all cases he refrained from paintings connected with the theatrical profession, devoting his energy to *genre* painting and to beautiful women, with the result that his success surpassed that of Toyokuni and his fame in art extended throughout the Empire. His repeated portrayals of the noted Beauties of that time, O-Kiku of Nambaya, O-Sen Kasamori, and O-Fuji Yanagiya, seems to have been in the same plane with the action of other artists who relied upon the influence of actors; but the fact is that every picture of Beautiful Women by Utamaro was highly appreciated by all people, no matter what the picture might be. A writer in *Ukiyoyé Ruikô* remarks: "During the Bunkwa period there was a merchant, located at Iwashiro of Mutsu province, who was exceedingly fond of Ukiyoyé pictures. He was, originally, a native and resident of Yedo city, but was at the time carrying on trade by travelling through various provinces, near and far. In his day, theatrical pictures by Ichiyôsai Toyokuni had been held in great esteem by most people; yet this merchant declared, 'in the remote provinces, Utamaro alone is known as an excellent artist in painting single-sheet pictures, while the name of Toyokuni rarely falls from the lips of people in such localities." *Kogwa Bikô* states: "At the present time, there is no rival to him in pictures of the female sex," the statement being based upon the illustrations which Utamaro prepared for the book entitled *Sasaya Hikki.* Quoting a certain authority, the Chronological History of Ukiyoyé says: "He is the leading artist of Yedo in the native style of picture." The revised edition of *Ukiyoyé Ruikô* declares: "He is an excellent artist in treating subjects dealing with the fashions and customs of both sexes, while being at the same time a worthy reformer of Ukiyoyé painting," and "He brought the prevailing style of single-sheet pictures to the extreme point of their beauty." He was good not only in Ukiyoyé pictures generally, but he was also an expert in delineating the nature of flowers, birds, insects, and fishes, as his work, *Sanjûroku-kai Kyôkaawasé Shiohino-hitotsu,* distinctly shows. When his masterpiece, *Kuruwa Nenchû Gyôji,* was published, there arose a heated quarrel between Utamaro and Ikku, a writer who had added explanatory notes to Utamaro's work; each claiming that the wide popularity of the book was due to his own merit in artistic or literary skill. They were not easily reconciled even by the repeated intervention of friends who proferred their advice. Just about that same time, a danger suddenly threatened Utamaro, which we are now going to mention. During the Kwansei era (1789–1800), *Yehon Taikôki,* "Illustrated Biography of Taikô Hideyoshi," the illustrations drawn by Gyokusan Ishida, an artist of Ôsaka city, was in circulation and receiving marked appreciation among people. This influence extended to single-sheet pictures, too, causing many such, having subjects relating to the book, to be prepared by Ukiyoyé artists, Utamaro being among the number. He published some pictures relating to the biography in the 5th month, 1st year of Bunkwa (1804). This conduct was looked upon as perverting public morals, tending to lead to looseness or wantonness, and was declared to be opposed to the policy of the Government: the printing-blocks were seized in the publishers' hands and sometimes a money fine was inflicted. Utamaro was also arrested for complicity and his punishment included tieing his hands for some days, just as happened to Shunyei Katsukawa, Shuntei Katsukawa, Toyokuni Utagawa, Jippensha Ikku, and Tsukimaro (one of Utamaro's pupils), as we have already mentioned. This criminal prosecution caused Utamaro to suffer acutely so that his mental and bodily energy were seriously impaired. Learning of this, the publishers of printed pictures clustered around him to secure his work, because they thought his remaining days were few and consequently at that time he was exceedingly busy; for there was no other such excellent master among his contemporary artists. He subsequently died, on the 3rd day, 5th month, 2nd year of Bunkwa (1805), at the age of fifty-three.

Various Kinds of Illustrations by Utamaro.

Utamaro prepared illustrations for a multitude of *sharehon* and the *kibyôshi* classes of light literature, and also for pictorial pamphlets and collections of satirical poems. We shall dispense with troubling our readers with an arrangement of the list of such works.

Style of Pictures by Utamaro.

As we have previously stated, he excelled in painting pictures having for their subjects beautiful damsels. Not only did he outrank his contemporary artists in this particular feature, but we think he has no rival among ancient or modern Ukiyoyé artists in the beauty of his charming figures; the appearance of tallness and slenderness imparted by the small waist and the long skirts, the clear, lovely eyes and ruby lips, like flowers of the *pyrus spectabilis,* trembling under the weight of heavy dewdrops; in short, with a display of taste that is like imparting a sentiment of deep affection without uttering words. Comparing the style of Utamaro with that of Shunshô, we consider that the former is superior to the latter in tenderness and loveliness, although a little inferior in imparting the trait of high-spiritedness. This charm of tenderness and loveliness was a special trait that was virtually monopolised by him alone. The style of Utamaro, according to our artistic investigations, came from the influence of Kiyonaga Torii. We may note, in the productions of his early life, strong evidence of the power exerted by Kiyonaga's pictures: this is especially noticeable in the illustrations and single-sheet pictures by Utamaro. He wove it into his own style when he came to paint his original designs. We give here a "Scene of Fair Women Travelling" (Fig. 135.), as an example of his early productions in singe-sheet pictures, for convenience in tracing the derivative source of the style displayed when compared with his later productions. Single-sheet pictures of "Scenes on and under Ryôgoku Bridge" (six pieces in one set: Plates 144. and 145.) and an original picture representing "Two Beauties Rambling" (Plate 146.), are supposed to be productions of the middle term of his career, or during the time when he was cultivating his own style. The original picture, "A Beauty Reading a Letter" (Plate 147.), and "Cyprians Attending upon their Familiar Guests" (Plate 148.), show his skill in treatment when he had attained the maturity of his own style and reached the utmost point of loveliness and charm. These several plates will permit everyone to understand clearly why Utamaro achieved such high reputation for his Ukiyoyé paintings.

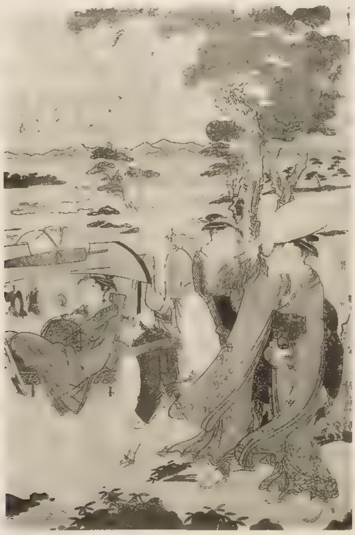


Fig. 135. Scene of Fair Women Travelling.

CHAPTER II.

DISCIPLES OF UTAMARO.

Kikumaro.

Kikumaro Kitagawa was the most excellent of Utamaro's disciples. His real name was Jun and he had a second name, Shitatsu; while he was otherwise called Bokutei or Kwansetsusai: his common name was Rokusaburô or Sensuké. He prepared illustrations for popular novels during the period from the beginning of Kyôwa (1801) to the time of Bunsei (ended, 1817.), when he partly altered his artistic name to Tsukimaro. He abandoned his profession as a *genre* painter during the Bunsei era and again changed his name to Kwansetsu: about that time, it is said, he offered a framed picture of Carp to Myôken shrine at Yanagishima, but this is not preserved at present. Tsukimaro had two disciples: Yukimaro (otherwise called Bokusentei or Keitansha) and Yoshimaro (about whom we wrote at the end of the Kitao school).

Illustrations by Kikumaro.

Kikumaro prepared illustrations for a large number of popular novels and we are inclined to think that he was under the influence of Hokusai's style in depicting human figures and in the treatment of certain parts of his pictures, and we give, as an example, an illustration from the middle volume of *Gama Myôden*, representing O-San, the wife of Tajirô who is the hero of that novel (Fig. 136.). He also produced single-sheet pictures and we reproduce one here; it is entitled "Azuma Kudari Yatsushi no Fuji," or Mount Fuji in Ceremonial Robes as seen when coming along towards Yedo (Fig. 137.), chosen from among those prepared under the name of Tsukimaro, and outside of Hokusai's influence, for the purpose of showing the difference in his pictures in the progress of their development. The beauty of the figure and the attitude cannot approach the work of his teacher, although the style closely resembles the painting of Utamaro.

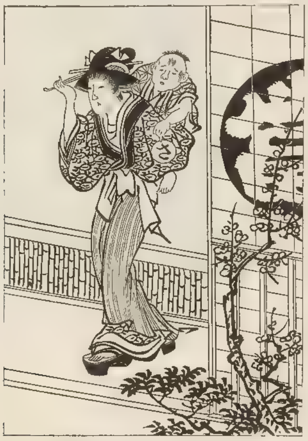


Fig. 136. From Gama Myôden.

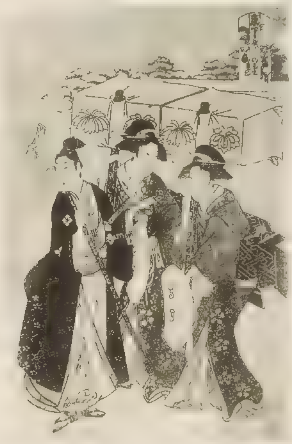


Fig 137. Azuma Kudari Yatsushi no Fuji.

Fujimaro.

Fujimaro Kitagawa was otherwise called Shikasai. His name and seal are given in *Kogwa Bikô*, but other authorities on Ukiyoyé paintings are silent about him. Some of his original pictures are preserved at present, and from them we learn that he was an expert in following the excellent features of his teacher's work. We reproduce two of his compositions: "A Beauty Strolling along the Sea-coast at Futamigaura" (Plate 149.) and "A Beauty in the Snow" (Plate 150.), both executed with extreme skill. The treatment of the trees and rocks in the former picture is borrowed from the style of the Southern school of Chinese painting; the colouring of the waves is an imitation of the method employed by Hokusai, borrowed from Dutch pictures. We especially note the elaborate design in originality and variety of the composition.

Keimaro.

No writer mentions Keimaro. Is he the same person as Hanamaro whom we shall discuss hereafter? It is not certain. We may learn something about him from his extant works in single-sheet pictures and we see that he was a disciple of Utamaro by the character of his work. We present here one of his compositions, "Night-shop at Ryôgoku," (Fig. 138.) to show his style. The treatment of details is inferior to that of both Kikumaro and Fujimaro.

Shikimaro.

Shikimaro Kitagawa was popularly called Heijiyemon Tôkairin, but he assumed Kitagawa as his surname in artistic circles. He has left some single-sheet pictures and he prepared illustrations for *Narihira-Zuka no Yurai* (6 volumes), *Katakiuchi Jûsan Kaneno Yurai* (6 volumes), *Katakiuchi Kôya Kaedé* (5 volumes), *Zôho Chûshingura* (2 volumes), *Umewa Kaoru Tsukushino Kamigaki* (3 volumes). He died towards the close of the Bunkwa era. We shall try to show something of his style by an illustration taken from *Umewa Kaoru Tsukushino Kamigaki*, depicting "Michizané Sugawara in Exile" (Fig. 139.).

Chiyo: a Woman.

Chiyo drew illustrations for several popular novels, namely: in the 1st year of Temmei, *Nenshi Oreijô* (2 volumes); in the 5th year of the same era, *Anoko Donoko Chôja no Meshikui* (3 volumes), *Gwanri Yasuuri Nokogiri Akinai* (2 volumes), *Kimpira Kodomo Asobi* (2 volumes); in the 7th year of the same era, *Neyori Kiruna Kané no Naruki* (3 volumes); in the 1st year of Kwansei, *Taruzaké Kikijôzu* (2 volumes). By introducing here an illustration from the first volume of *Kané no Naruki*, representing "Mamansei Scattering Money" (Fig. 140.), we show that her brushwork rather resembles that of illustrators of the Katsukawa school.

Yukimaro.

Yukimaro Kitagawa, according to the chronological record of popular novels, illustrated *Oni-iwaya Daitsû Banashi* (3 volumes), *Bumbu Nidô Mangokutsû* (3 volumes), *Masakado Hidesato Jidaisewa Nichôtsuzumi* (3 volumes). We give an illustration from the last volume of *Bumbu Nidô Mangokutsû* (Fig. 141.): it represents people enjoying themselves at Kiga during a trip to the seven thermal baths of Hakoné, and shows clearly that this artist also painted according to the method of the Katsukawa school as did Chiyo, the female artist just mentioned.

Michimaro.

Michimaro Kitagawa made illustrations for *Kakiatsume Gomi no Kawagawa* (2 volumes) and other books; from among which we prefer, for reproduction here, an illustration which depicts "Three Beauties Practicing on the Shamisen," a kind of musical instrument (Fig. 142.). The picture is executed with more minute brushwork than Yukimaro's compositions show.

We cannot collect extant works of any others than the above-mentioned six artists, so we shall simply give a list of the remaining disciples of Utamaro in order to facilitate further collecting and the revising of our narrative.

Second Utamaro: commonly called Tetsugorô and sometimes he adopted the title of Second Harunobu Koikawa as well as calling himself Baigadô. He married Utamaro's widow and made himself thereafter known as Second Utamaro. He prepared single-sheet pictures during the Tempô period, but they were not of a very refined character. He is said to have been rather good at calligraphy.

Hidemaro. About the time of Bunkwa, he painted some single-sheet pictures and the chronological catalogue of popular novels mentions his works for illustrations to *Hesowa Kashi Saiyûki* (3 volumes) and *Katakiuchi Awataguchi Yurai* (5 volumes). He had a disciple, named Shigemaro, who is mentioned in *Ukiyoyé Hennenshi* or "Chronological History of Ukiyoyé."

Kitamaro.

Yoshimaro.

Konomaro.

Hanamaro.

Toshimaro.

The names of the last five artists are taken from the geneological tables added to the revised edition of *Ukiyoyé Ruikô*, and the last two are also mentioned in *Ukiyoyé Bikô*.

Minemaro: also mentioned in *Ukiyoyé Bikô.*

Takemaro: his name is found in the proof-sheet corrections of *Kuruwa Nenchû Gyôji.*

Utamasa: is the same person as he who is known by the name of Bokusen, whom we mentioned in connection with Hokusai Katsushika. He had two disciples: Gessai Numada (or Second Utamasa) and Gyokusen Mori.

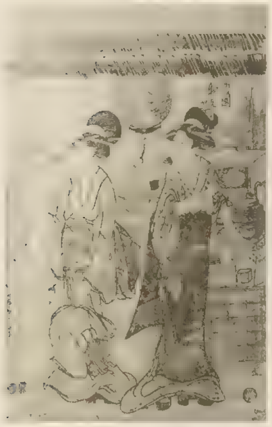


Fig. 138. Night shop at Ryōgoku.

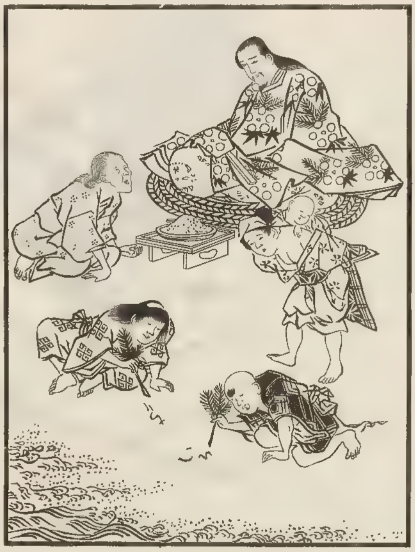


Fig. 139. Michizané Sugawara in Exile.

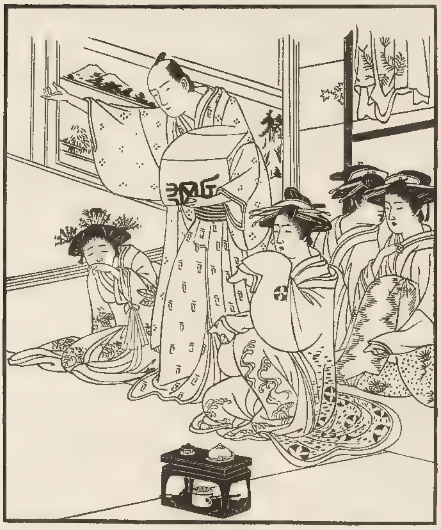


Fig. 140. Mamansei Scattering Money.

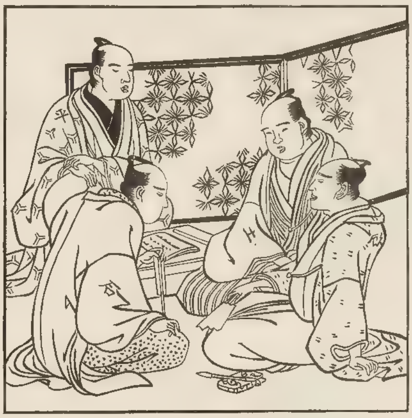


Fig. 141. Bumbu Nidō Mangokutsū

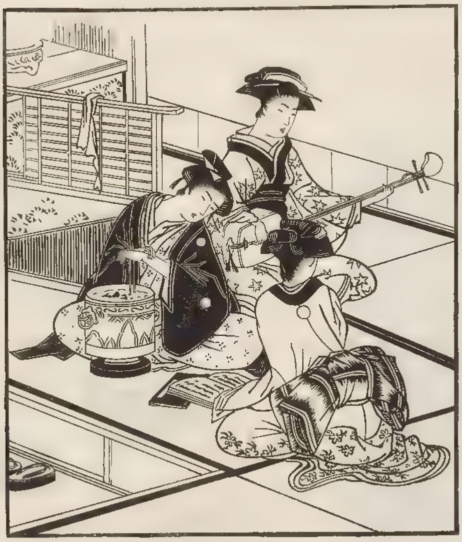


Fig. 142 Three Beauties Practising on the Shamisen.

PLATES 144, 145.

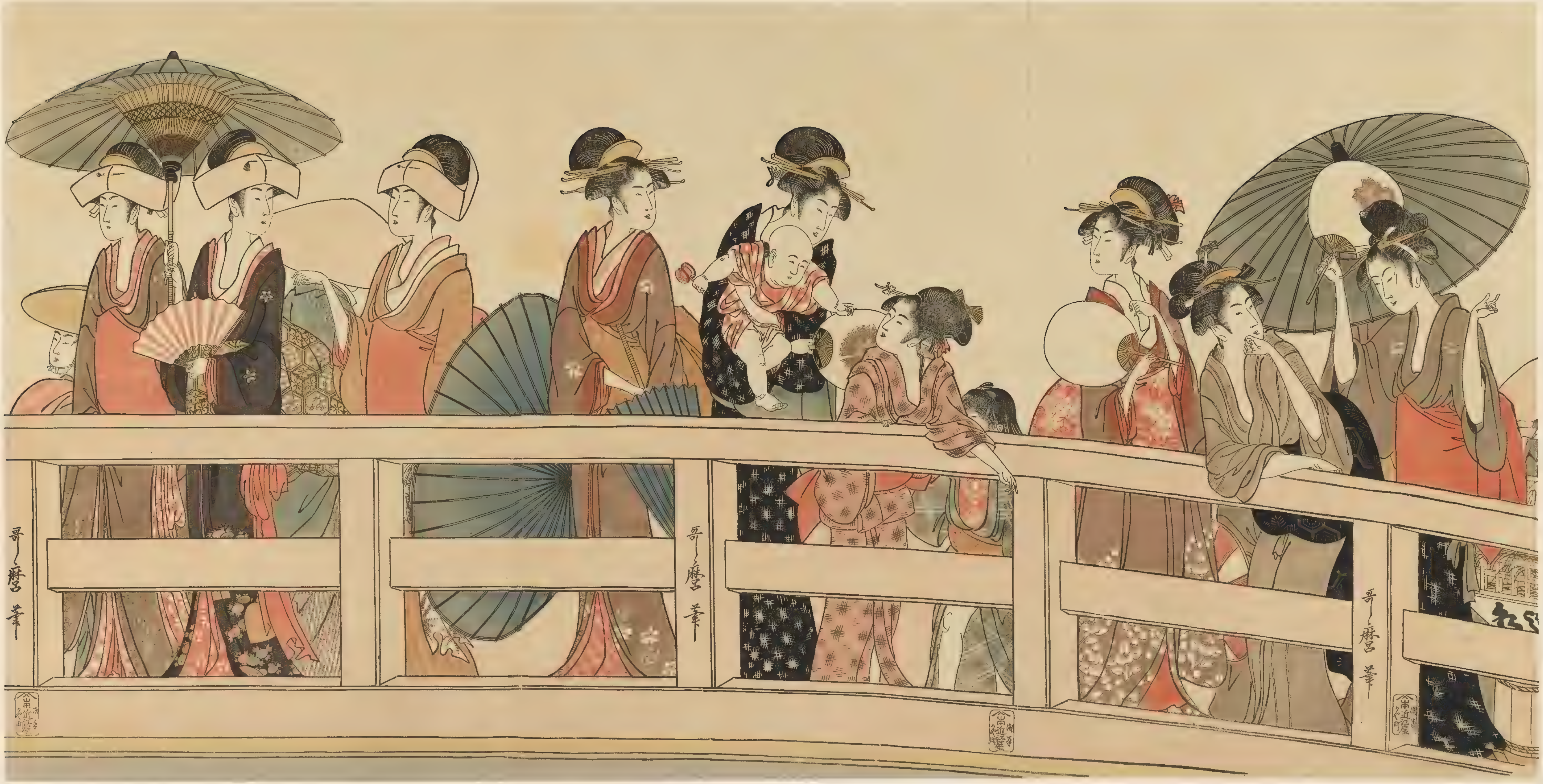
SCENES ON AND UNDER RYÔGOKU BRIDGE.

BY UTAMARO KITAGAWA.

From a print in six sheets, colours on paper.

Size of original: 1 foot 3½ inches by 2 feet 6¾ inches.

(See Page 182.)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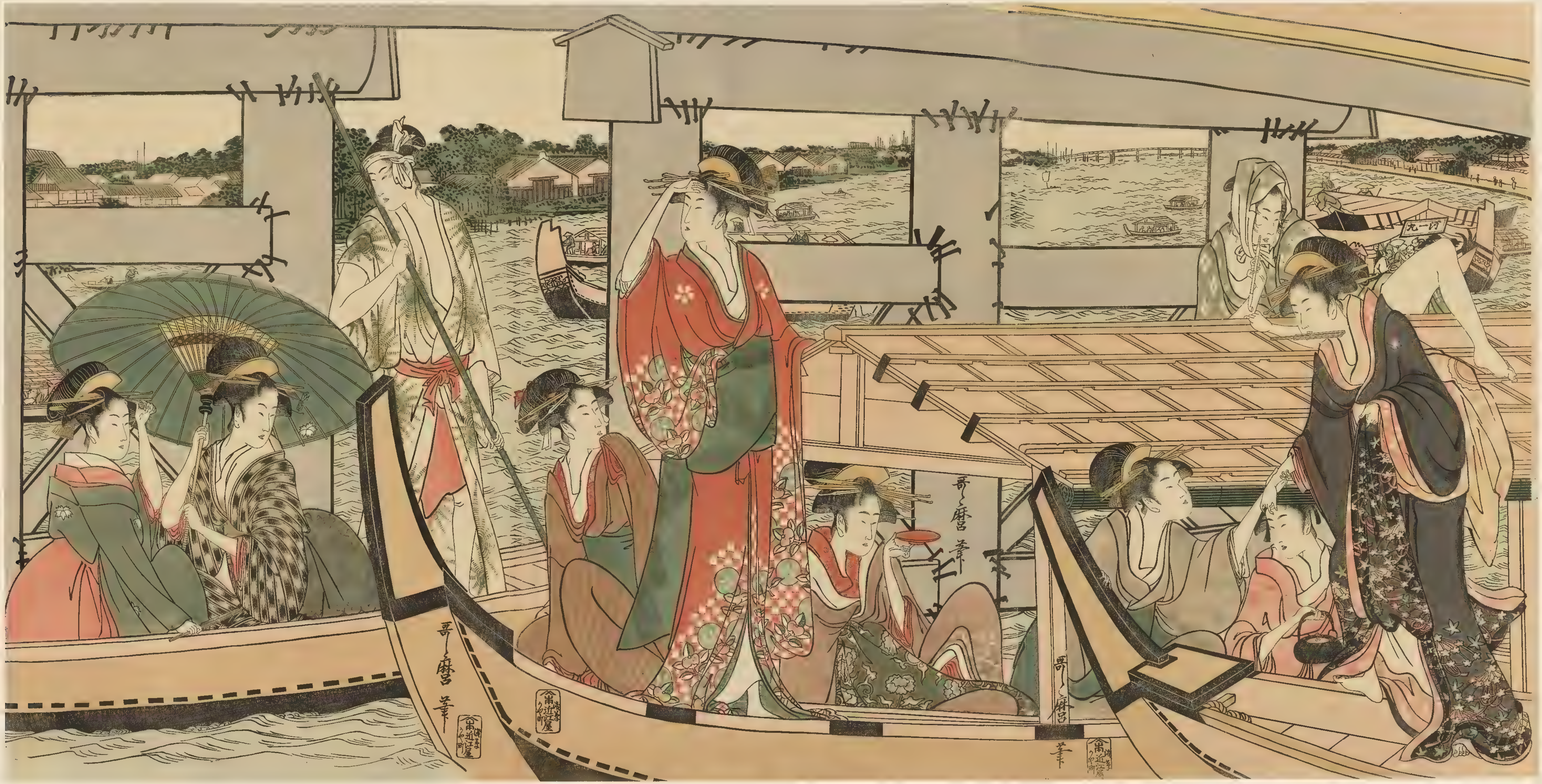
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哥麿筆
浅草かや町近江屋
浅草かや町近江屋
哥麿筆
浅草かや町近江屋

PLATE 146.

TWO BEAUTIES RAMBLING.

BY UTAMARO KITAGAWA.

From a painting in colours on paper; mounted as a *kakemono.*
Size of original: 3 feet 5¼ inches by 11¼ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 182.)

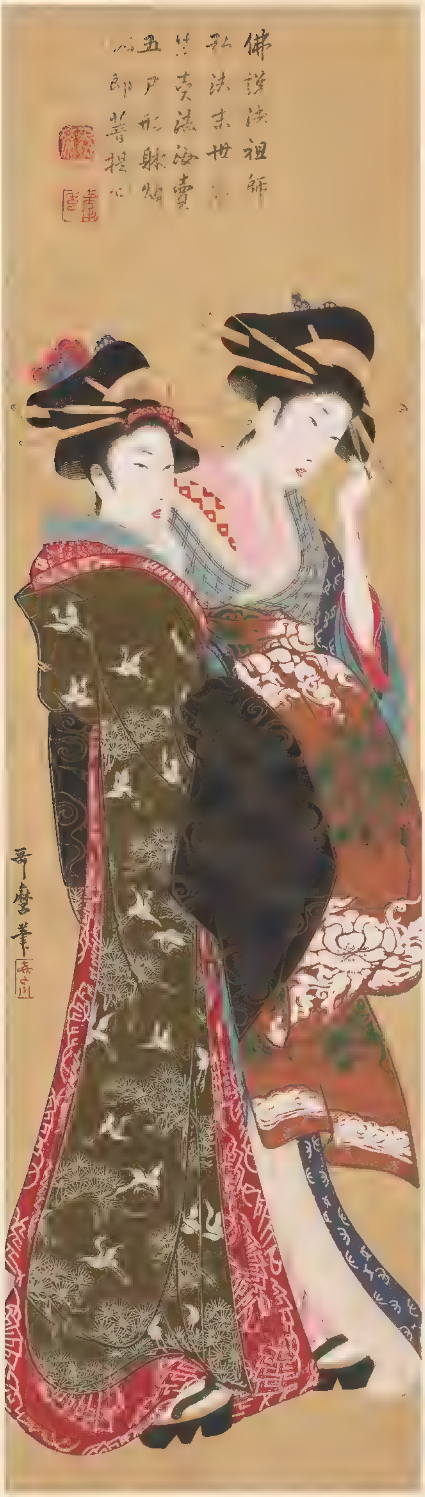

佛説法祖師
私法末世に
其売法海賣
五戸形躰如
小郎菩提心
哥麿筆

PLATE 147.

A BEAUTY READING A LETTER.

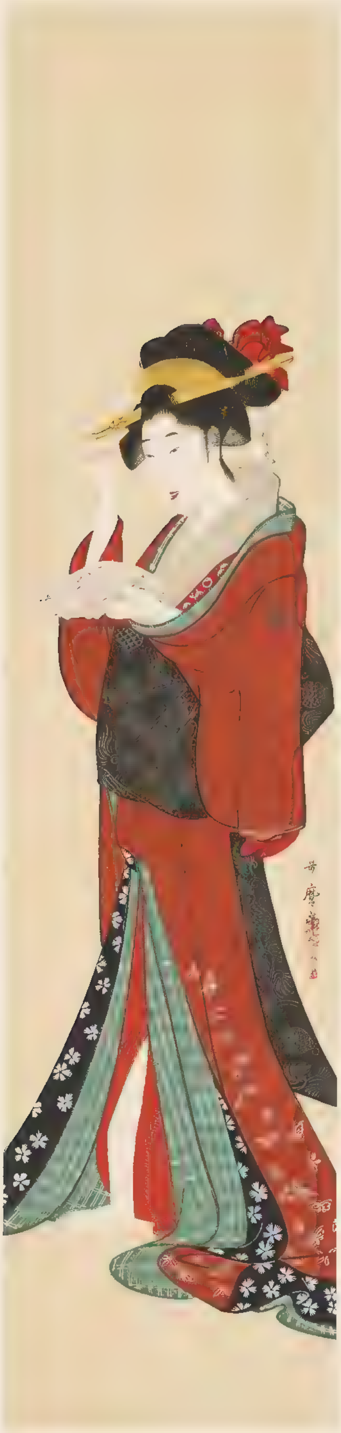
BY UTAMARO KITAGAWA.

From a painting in colours on paper; mounted as a *kakemono*

Size of original: 3 feet 7⅜ inches by 10⅝ inches.

Owned by Mr. Ichizô Hattori, Kobé.

(See Page 182.)



哥麿筆

PLATE 148.

CYPRIANS ATTENDING UPON THEIR FAMILIAR GUESTS.

BY UTAMARO KITAGAWA.

From a print in colours on paper
Size of original: 6¾ inches by 10¾ inches.

(See Page 182.)

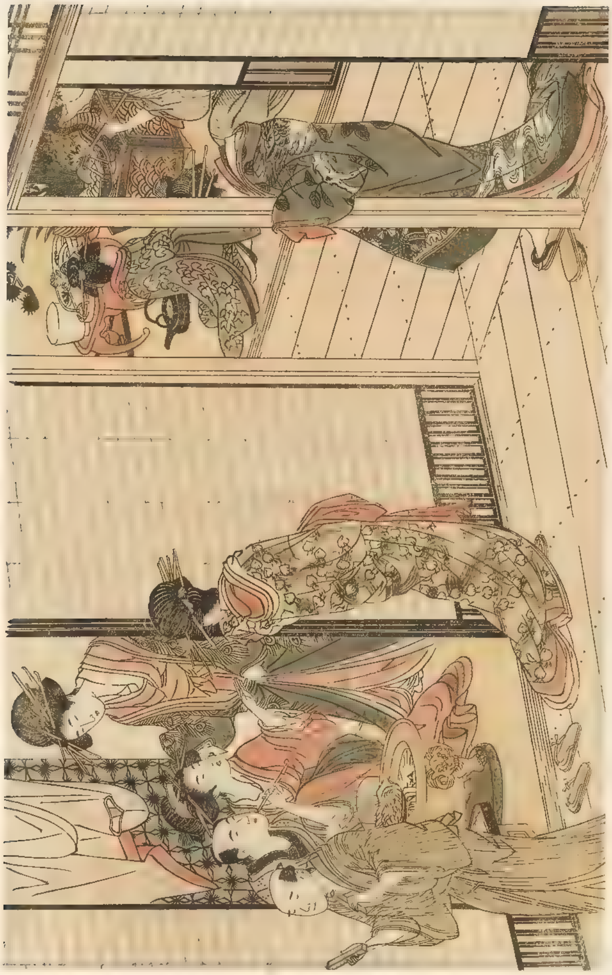


PLATE 149.

BEAUTIES STROLLING ALONG THE SEA-COAST AT FUTAMIGAURA.

BY FUJIMARO KITAGAWA.

From a painting in colours on silk; mounted as a *kakemono*
Size of original: 2 feet 10¾ inches by 1 foot 1 inch.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 183.)

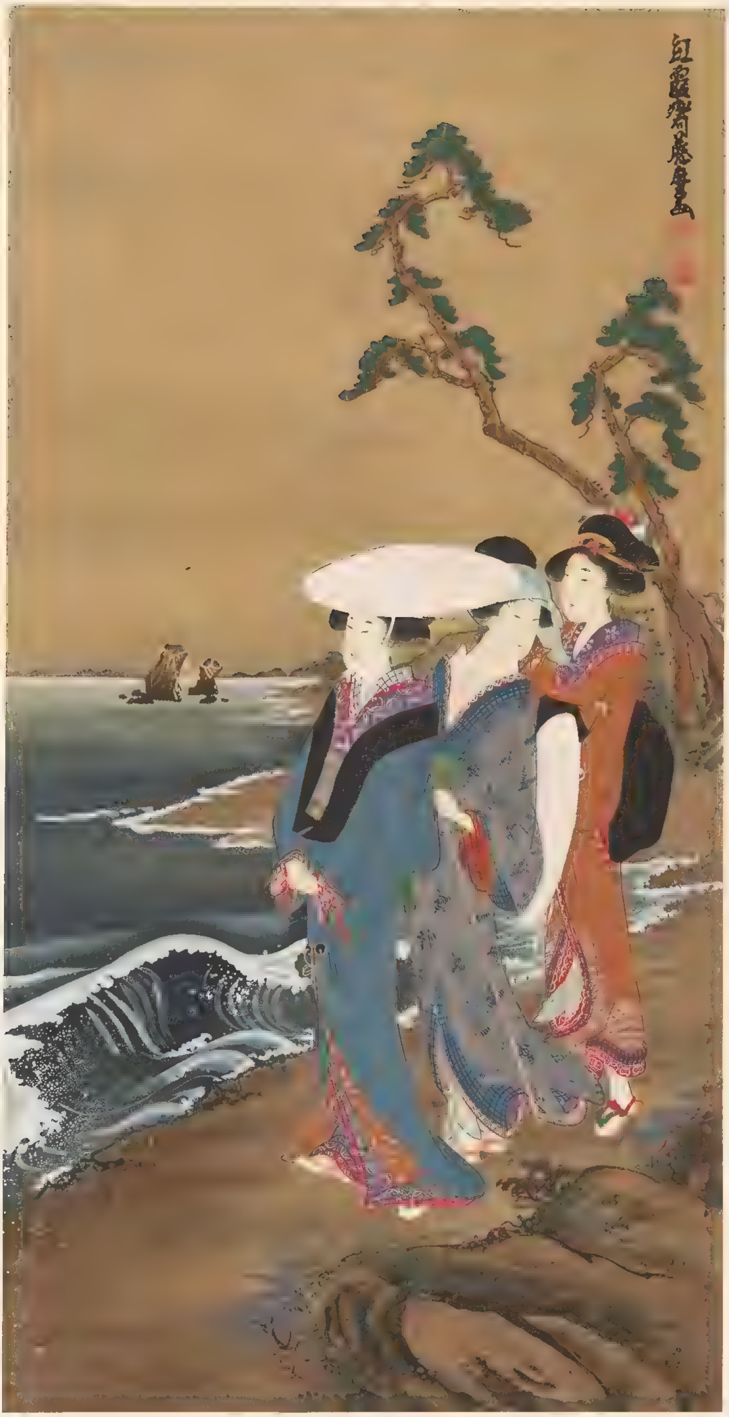


PLATE 150.

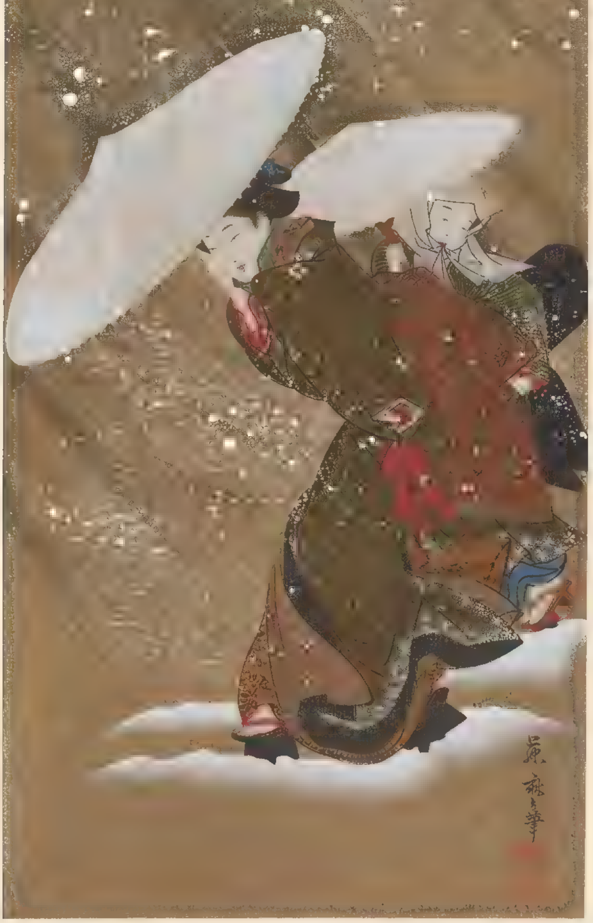
BEAUTIES IN THE SNOW

BY FUJIMARO KITAGAWA.

From a painting in colours on silk; mounted as a *kakemono*.
Size of original; 3 feet ½ inch by 1 foot 1⅛ inches.

Owned by Mr. Denzaburô Fujita, Ôsaka.

(See Page 183.)



PART FIFTEEN.

HOSODA SCHOOL.

CHAPTER I.

YEISHI HOSODA.

Biography of Yeishi.

Yeishi Hosoda, whose real name was Tokitomi Fujiwara and who was commonly known as Yasaburô, or Gorobei, or Jibukyô, used in artistic circles the name of Chôbunsai Yeishi. He was a great-grandson of Hosoda Tamba-no-kami, the Financial Secretary (or Minister of Finance) to the Military Government (Bakufu), and eldest son of Tokiyuki Hosoda, a police inspector. In early life he displayed artistic skill when he was studying under Norinobu Yeisen-in Kanô, and he was appointed an officer attached to the household of Shummei-in Iyeharu, Tenth Shôgun of the Tokugawa dynasty, which position he continued to hold for about three years. Iyeharu took a fancy to him because of the exquisite taste which he showed in his painting, and therefore he was appointed to attend in the Shôgun's private apartments as "The Artist in attendance." By the advice of the Shôgun, he then began to call himself Yeishi. Retiring from the post he had held in Iyeharu's household, because of uneasiness as to his physical condition, he turned his attention to the study of Ukiyoyé painting, spending some time under the instruction of Bunryûsai; sometimes devoting himself to the study of the Torii school, until he was able to effect his own special style of painting, his professional name coming from those schools which had supplied the methods for his pictures. About the time of Temmei and Kwansei (1781-1800), Yeishi published a number of single-sheet pictures, including some in which the figures were done with pulverised talc, and he also drew illustrations for that kind of light literature called *kibyôshi;* such as *Michitosé Naru-to-yû Uwabami* (2 volumes); *Reichoshaku Momoiro Kazunushi* (3 volumes); *Mobuugwa Imakwadan* (or *Kaidan Shikônokané*, 5 volumes); *Takaimo Hikuimo Imono Yononaka* (3 volumes), etc. For some reason, he discontinued the preparation of single-sheet pictures and began to try to paint others relating to the life of dissolute women, after the style of Hokusai, but these did not display much excellence. He made a landscape in colours of the Sumida river, at the request of the Prince-priest of the temple, Myôhôin, who had come to Yedo at that time. The prince, knowing that the retired Emperor, Go-Sakuramachi, greatly appreciated pictures, presented this one to His Majesty on returning to Kyôto. It is said that the Emperor so highly prized this gift that he ordered the picture to be preserved in the treasure-storeroom of retired Emperors. From this time, Yeishi began to use a seal bearing the characters, 天覽, ("Seen by His Majesty the Emperor"), but this was affixed only in case of a special request. Yeishi died on the 2nd day, 7th month, 12th year of Bunsei (1829).

Extant Works of Yeishi.

Original and printed pictures by him are not scarce. We reproduce five pieces chosen from his original compositions which are now extant, namely: "A Beautiful Woman in the Summer" (Plate 151.); "A Beauty in the Snow" (Plate 152.); "A Beauty in a Bedchamber" (Plate 153.); "A Beauty Holding a Fan" (Plate 154.); a part of a long roll-picture depicting "Various Fashions in the Four Seasons of the Year" (Plate 155.). The first one, showing Beauties taking a stroll in cool weather, was prepared in the early autumn of the 7th year of Kwansei (1795); the middle three, beginning at "Beauties in the Snow," were probably about that same time (a little later or earlier); and the last, a picture-roll showing popular fashions of the four seasons, was done in the early autumn of the 8th year of Bunkwa (1811), the portion here given being the end and shows "Beauties Admiring a Snowy Scene." We reproduce an example of his single-sheet pictures which depicts "Beauties on The Jewel-boat," in three continuous pieces (Plate 156.). This picture was designed from popular subjects for painting and shows the lading of a boat with various treasures and jewels; altering the incident to a pleasure trip in a boat and replacing the jewels in the Beauties' hair (the heads shown without bodies): it was painted about the Temmei era. Comparing this last-mentioned print picture with the previously described original ones, we detect some remarkable influence of Kiyonaga Torii. But pictures by Yeishi do not evince much change or alteration in progress, other than the imitation of Hokusai's style which appeared in the work of his elderly years. A fixed pattern of minute treatment, bright colouring, amiable figures and pleasing countenances, claim a especial and somewhat original taste, not following Kiyonaga's method; not following Utamaro's; not displaying an excess of loveliness or amiability as a result of lavish colouring or technique, but somewhat noble in its effect rather than characterised by that low-life subjebt which was the customary defect of Ukiyoyé artists. Moreover, Yeishi paid attention to the execution of his background, whether trees or rocks, skilfully attaining the good features of Tannyû's method under the discipline of Yeisen-in, to an extent rarely achieved by other artists. We think that it is reasonable to say he stands among the large number of Ukiyoyé masters.

CHAPTER IV.

DISCIPLES OF YEISHI.

To name, these, there were Yeiri, Yeishô (榮昌), Yeishô (榮笑), Yeisui, Yeiki, Yeishô (榮倘), Yeigyoku, Yeishin, and perhaps some others.

Yeiri.

It seems that Yeiri was the most famous, as *Kogwa Bikô*, quoting from *Omoidé Sôshi*, mentions him as follows: "Among the non-theatrical artists, two, Yeishi and Yeiri, are the most famous for painting popular manners and customs after the new fashion; which they accomplish in a remarkable way, etc." But Yeiri's extant works in single-sheet pictures are very scarce and we choose here an original one which represents "A Beauty Reading a Book" (Fig. 143.), which he executed in a manner following the style of his teacher.

Yeishô (榮昌).

Yeishô employed another name, Chôkôsai. He illustrated popular novels and also drew single-sheet pictures. The novels illustrated by him were all written by Kunembô in the 10th year of Kwansei, for example: *Sokuseki Oryôri* (3 volumes); *Mezurashiki Fûfu no Utsuwa* (3 volumes); *Shikiutsushi Fudé no Mawarigi* (3 volumes); *Fukurominato Takara no Noriai* (5 volumes). We give here some single-sheet pictures from his hand, namely: "A Beauty and Blossoms of the Iris" (Plate 157.), and "A Beauty with Loose Head-covering" (Fig. 144.). These two pictures display a pleasing beauty somewhat like mingling the two styles of Yeishi and Utamaro.

Yeisui.

Yeisui used another name, Ichirakutei. He illustrated *Katakiuchi Ayatsurigusa Kiku no Magaki* (3 volumes); *Abekawa Katakiuchi* (5 volumes); and a *sharehon* called *Nora no Tamago* (1 volume). He also produced a fair number of single-sheet pictures; from among which we reproduce one representing "A Beauty Wiping a Wine-cup," to show his style which resembles somewhat closely that of Yeishô. (Fig. 145.).

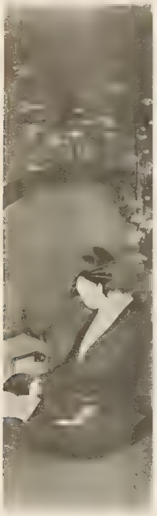


Fig. 143. A Beauty reading a Book.

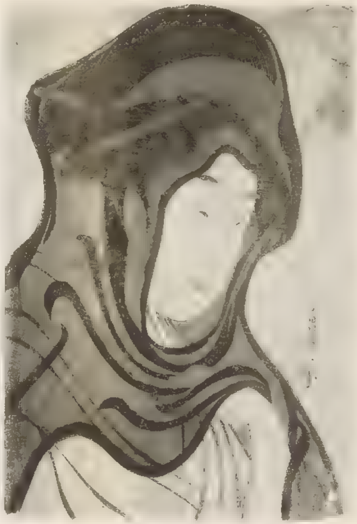


Fig. 144. A Beauty with Loose Head-covering.

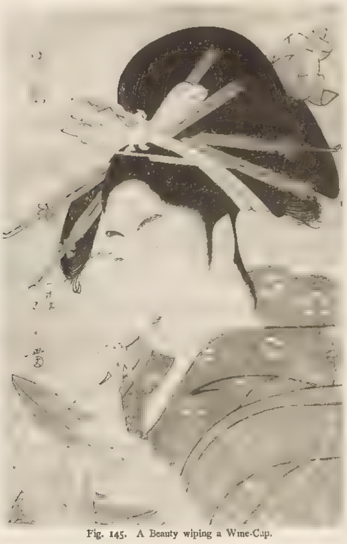


Fig. 145. A Beauty wiping a Wine-Cup.

Yeishô (榮尚).

Yeishô had another name, Ichikwansei. Almost all writers on Ukiyoyé are silent about him; but careful research has resulted in our being able to give here an example of his original pictures: it depicts "A Beauty Carrying a Samisen" (Fig. 146.). Although he is inferior to Yeiri, Yeishô, and Yeisui in technique, yet we must admit that he was a faithful follower of his instructor, Yeishi.

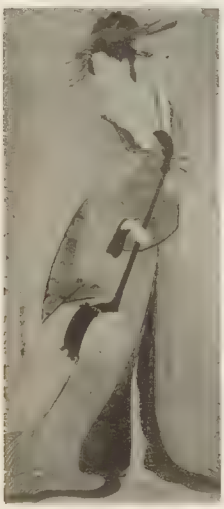


Fig. 146 A Beauty Carrying a Samisen.

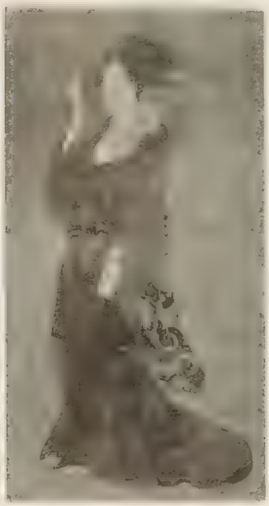


Fig. 147. A Beauty.

Yeigyoku.

Yeigyoku employed another name, Takusai. His name, also, is not seen in any authority. We are able to introduce him by one of his original pictures which shows "A Beauty." (Fig. 147.).

Yeishin.

Yeishin was known also as Chôyensai. We can identify him, too, by his extant works. One of his original pictures, representing "A Courtezan," is here reproduced (Plate 158.) and shows that in technique he goes ahead of Yeiri, Yeishô (榮尙), and Yeigyoku, while being about equal to Yeishô (榮昌) and Yeisui. The beauty of the woman's countenance justifies the claim for him that it was the highest production by Yeishi's disciples.

Yeishô (榮昌) and Yeiki,

We were unable to discover any extant works by Yeishô or Yeiki, although we are informed of their names by authorities on Ukiyoyé paintings. Further investigation is needed.

PLATE 151.

A BEAUTIFUL WOMAN.

BY YEISHI HOSODA.

From a painting in colours on silk; mounted as a *kakemono*.
Size of original: 3 feet ⅓ inch by 1 foot 1¾ inches.

Owned by Count Atsushi Matsura, Tokyo.

(See Page 188.)

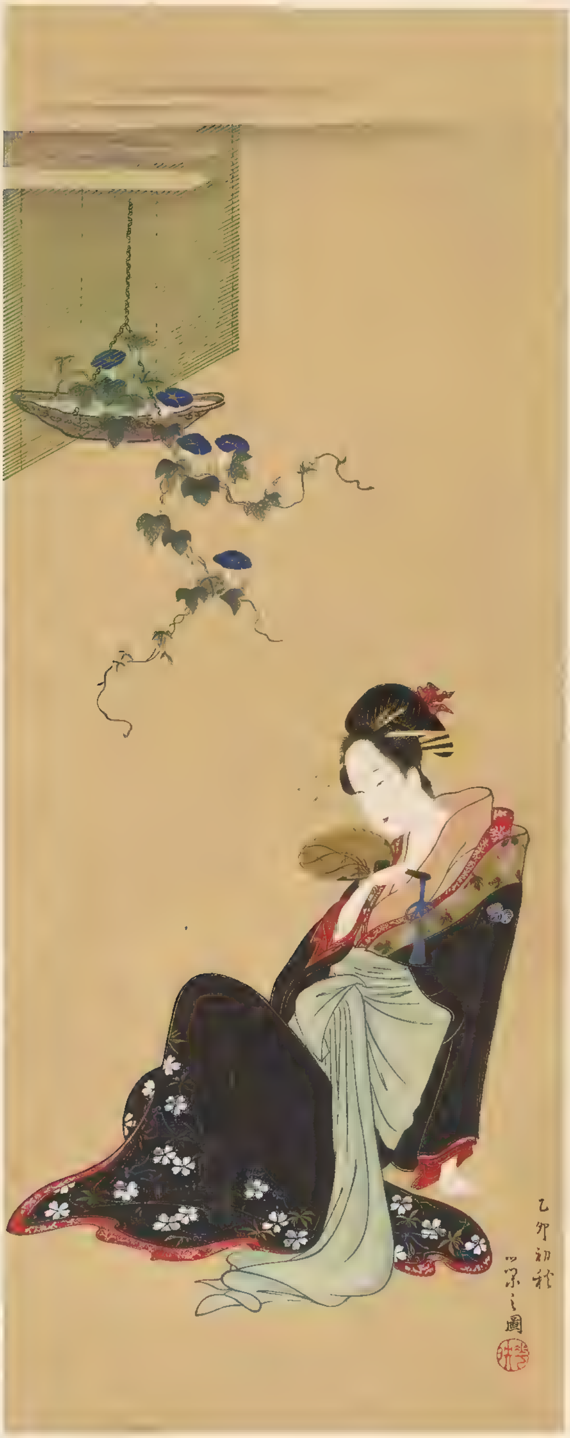

乙卯初秋
栄之圖

PLATE 152.

A BEAUTY IN THE SNOW.

BY YEISHI HOSODA.

From a painting in colours on silk; mounted as a *kakemono*
Size of original: 2 feet 9 inches by 1 foot ½ inch.

Owned by Count Atsushi Matsura, Tokyo.

(See Page 188.)

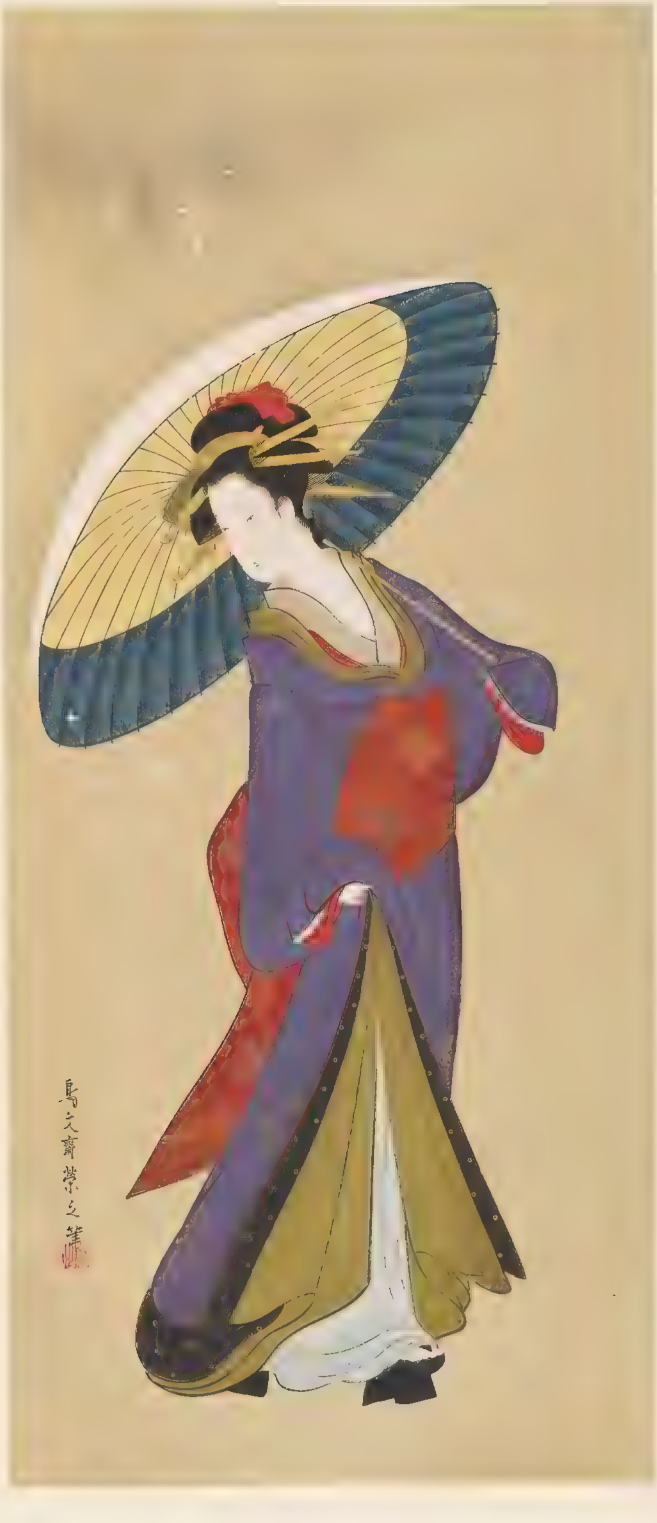

鳥文齋榮之筆

PLATE 153.

A BEAUTY IN A BED CHAMBER.

BY YEISHI HOSODA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 3 feet 9 inches by 1 foot 4¼ inches.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 188.)

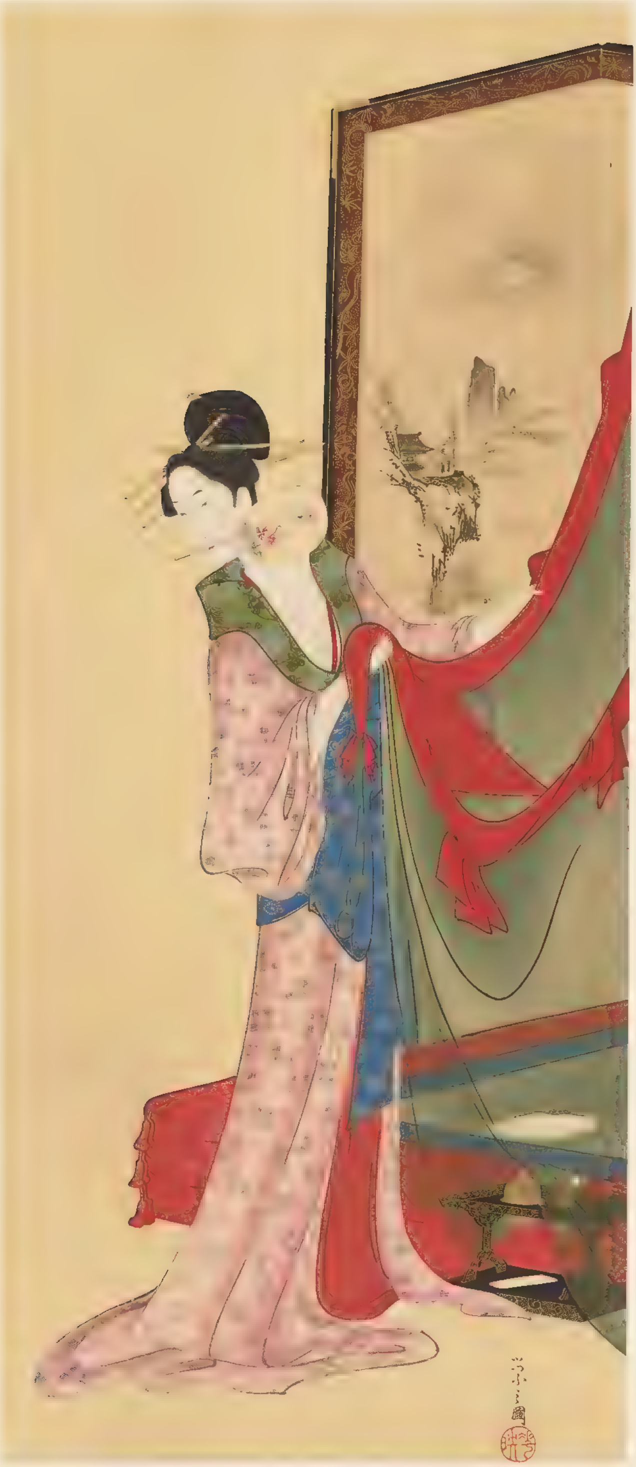


PLATE 154.

A BEAUTY HOLDING A FAN.

BY YEISHI HOSODA.

From a painting in colours on silk; mounted a *kakemono*
Size of original: 3 feet 9 inches by 6 ⅜ inches.

Owned by Mr. Chôkwô Inui, Tokyo.

(See Page 188.)

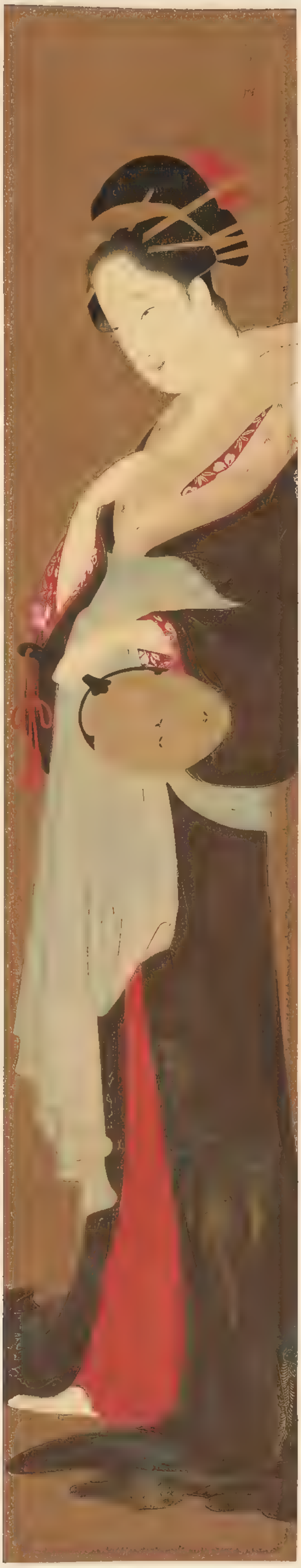


PLATE 155.

PART OF A ROLL REPRESENTING VARIOUS FASHIONS IN THE FOUR SEASONS OF THE YEAR.

BY YEISHI HOSODA.

In colours on silk

Size of original : width 1 foot ½ inch

Owned by Mr. Ichizô Hattori, Kobé.

(See Page 188.)

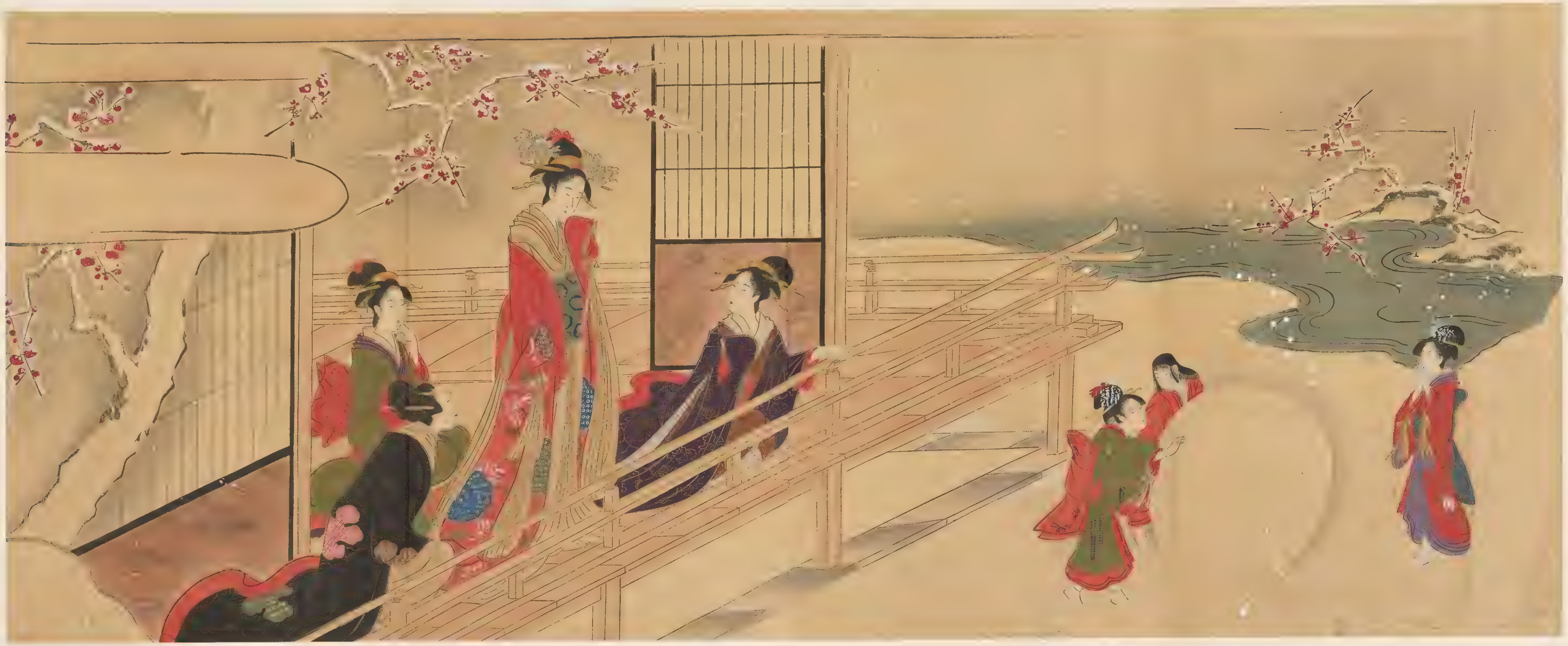


PLATE 156.

BEAUTIES ON THE JEWEL-BOAT.

BY YEISHI HOSODA.

From a print in three sheets, coloured on paper.

Size of original: 1 foot 3¼ inches by 2 feet 5¾ inches

(See Page 188.)

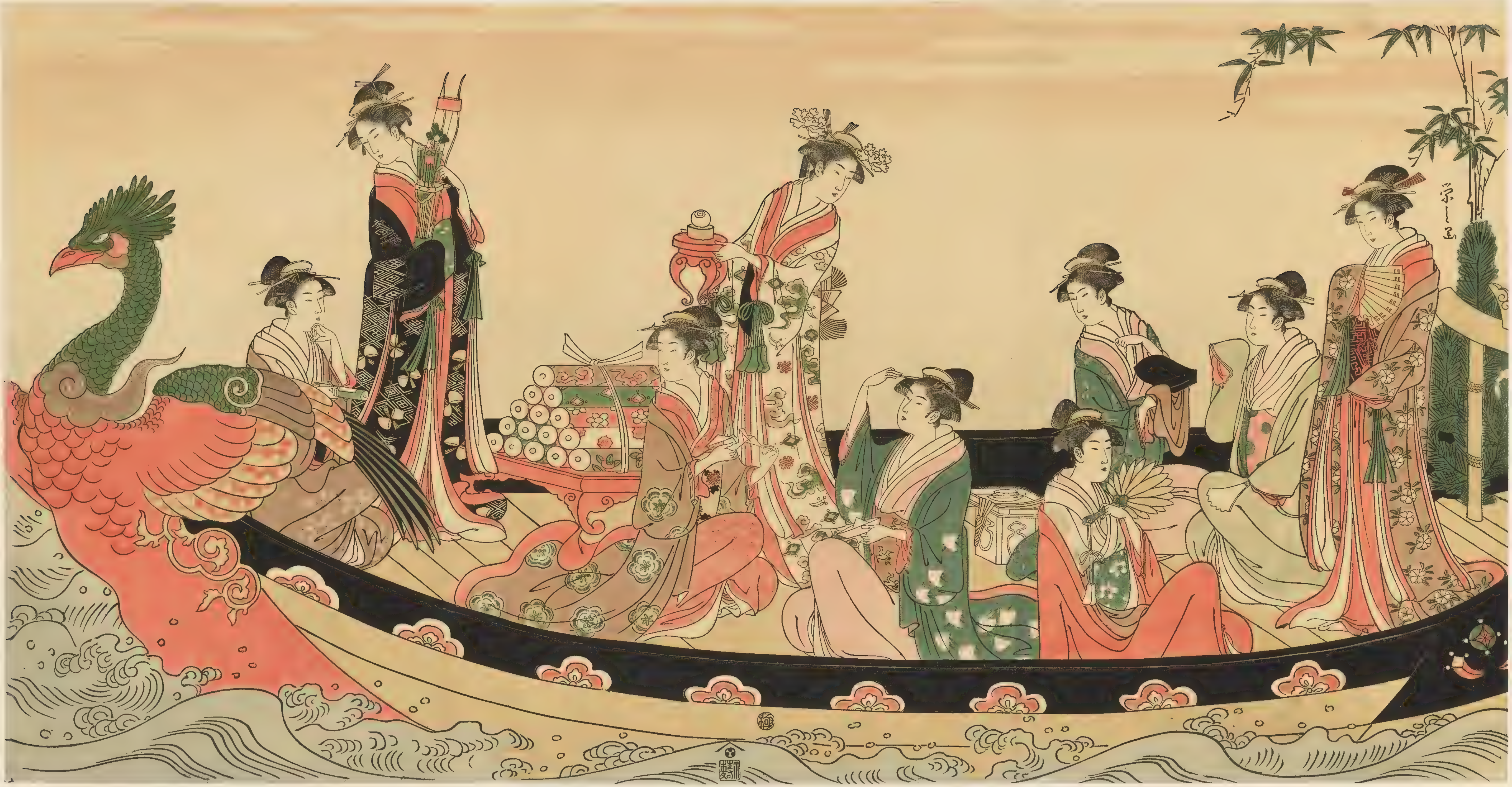

栄之画
極

PLATE 157.

BEAUTIES AND BLOSSOMS OF THE IRIS.

BY YEISHÔ.

From a print, coloured on paper.
Size of original: 1 foot 3¾ inches by 10 inches.

(See Page 189.)

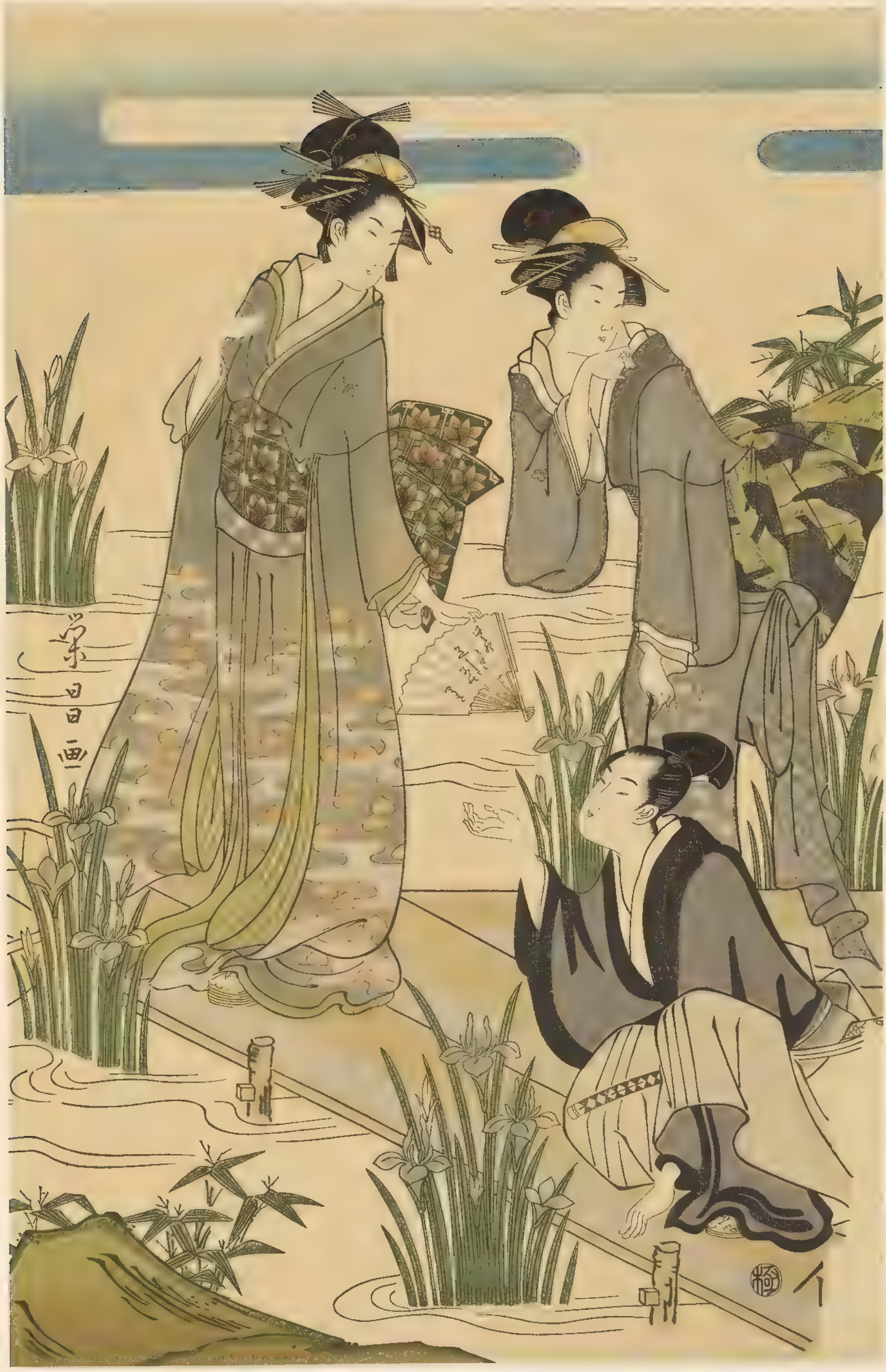

栄昌画

PLATE 158.

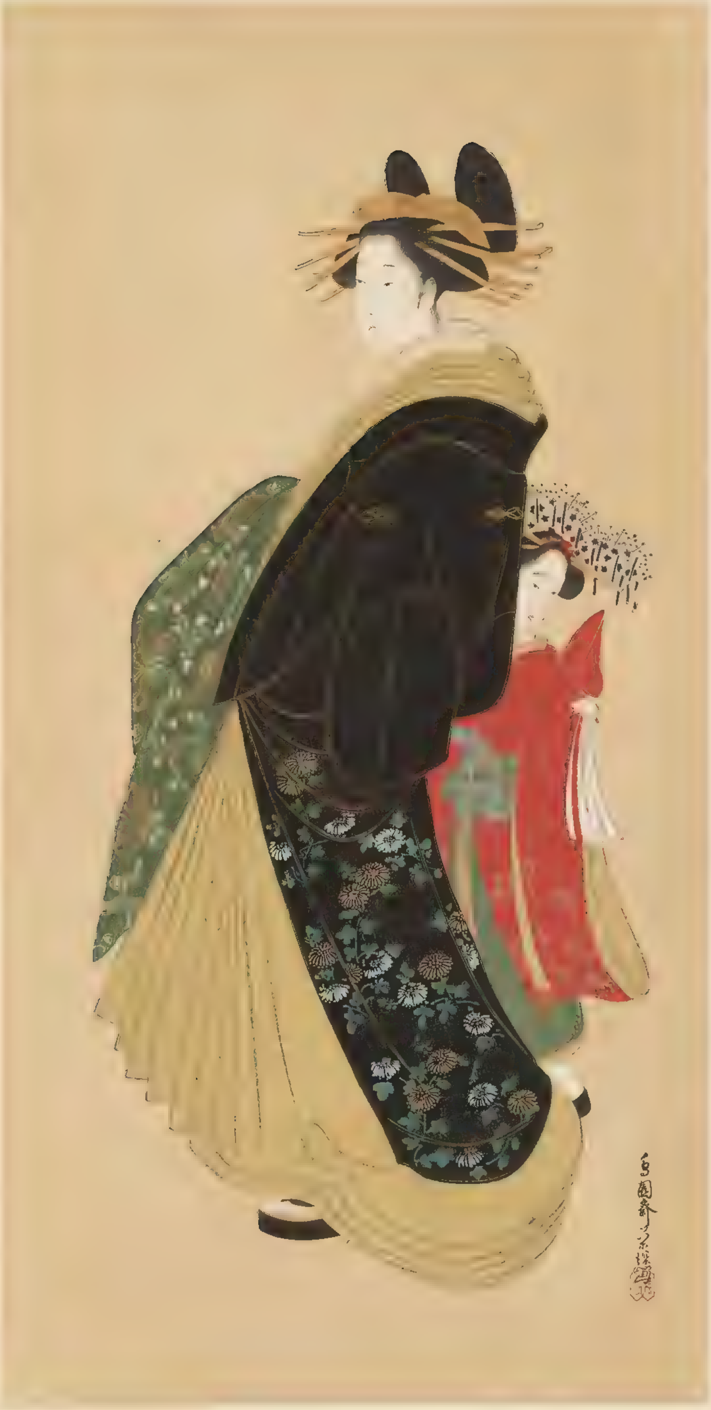
A BEAUTY.

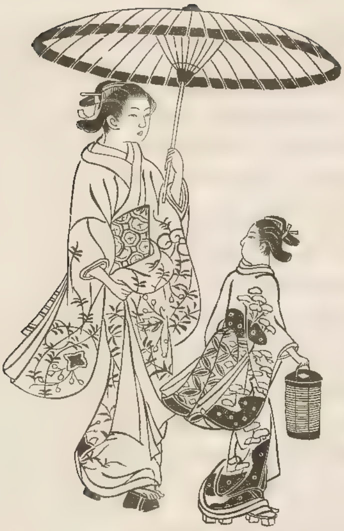
BY YEISHIN.

From a painting in colours on paper; mounted as a *kakemono.*
Size of original: 4 feet 1 inch by 1 foot 7 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 191.)


鳥園斎栄深



PART SIXTEEN.

KIKUGAWA SCHOOL.

CHAPTER I.

YEIZAN KIKUGAWA.

Biography of Yeizan.

Yeizan Kikugawa, whose real name was Toshinobu and who was otherwise called Jûkyûsai, was commonly known as Mangorô (or Mankichi) Ômiya (according to *Ukiyo Gwajinden:* we follow now the narrative in *Chronological Catalogue of Popular Literature*). His father, Yeini, was an Ukiyoyé artist, having studied under Tôsha, an artist of the Kanô school, although he did not prepare anything for print. His family followed the calling of making flowers by hand, which were known as Ômiya. Yeizan, in his youth, studied Art under the tuition of his father and his intimate friend, Hokkei Totoya, from whom he learned Hokusai's style: afterwards he placed himself under the discipline of Nanrei Suzuki. He began to draw theatrical posters during the Kyôwa era (1801–1803), when pictures of that kind by Toyokuni Utagawa and Shunsen Katsukawa were in high favour with all classes of people, and he made his name known a few years earlier than did Kunisada Utagawa. Some years later, he tried his hand at making single-sheet pictures having for their subjects the fashions among women, and these met with the heartiest welcome from society because this kind of pictures had been discontinued on the death of Utamaro several years before, although people were thirsty for a supply of them. From this time, Yeizan poured out his energy upon pictures of women instead of doing theatrical posters. During the period from the 7th to the 9th years of Bunkwa (1810–1812) he prepared illustrations for *Katakiuchi Chûkô-Ôtorizuka* (6 volumes); *Uzura Gombei Kyôkaku Banashi* (3 volumes); *Sayo no Nakayama Tawamuré-banashi* (4 volumes); *Jinkô Kidan Sanjitsuroku* (6 volumes); *Kurofuné-zomé Anegawa-zukin* (6 volumes); *Furaku-Kagami Chûgimitôshi* (3 volumes). He never illustrated romantic literature. He maintained a warm friendship with Toyokuni; sometimes preparing single-sheet pictures in co-operation with him. We may even now find some pamphlets of theatrical pictures by Toyokuni, on the cover of which is a portrait of that artist drawn by Yeizan. When one of these two men was summoned by a feudal lord to paint in his presence pictures having a given subject, they used to attend together, the two artists side by side, and it is said that they carried smokers' implements bearing the crests of their respective families both together on each article. The date of Yeizan's death is unknown; but the Bunkwa and Bunsei eras (1804–1829) were his most flourishing time. The *Chronological History of Ukiyoyé* says that he worked until the time of Tempô (1830–1843). He had a number of disciples: to name some of them, there were: Yeizen (to be discussed hereafter); Yeishin (commonly known as Yasugorô; produced a multitude of pictures for print); Yeishû; Yeichô (he also made a large number of pictures for block-printing); Yeiryû, Yeishô (who will appear hereinafter); Yeiga; Yeiri (produced some single-sheet pictures); Yeiko (a woman); Yeijû, and others. Among them, however, only Yeisen and Yeishô were much known among people.

Pictures by Yeizan.

Single-sheet pictures by Yeizan, relating to women's fashions, are of a style which suggests an eclectic combination of the Katsukawa and Kitagawa schools, and do not resemble the style of the Katsushika school which he learned in his youth. His method was excellent in its minute and pleasing brushwork: we give here, as an example, "A Beauty in a Restaurant" (Plate 159.). We could not find any satisfactory specimen of his original pictures: the one reproduced, representing "A Beauty Playing Battledore and Shuttlecock at New Year" (Fig. 148.), somewhat resembles the work of Kunisada and in it may be noticed the bad effect of a short, stout

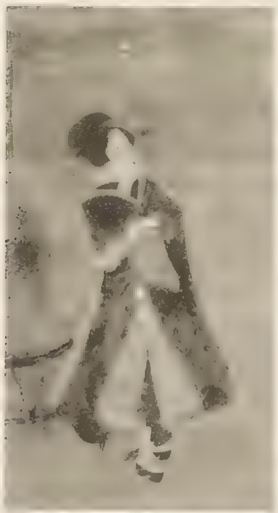


Fig. 148. A Beauty playing Battledore and Shuttlecock.

body, which is familiar in the work of Yeisen, his disciple: moreover, the brushwork in this picture is inferior to that of Yeisen. We are expecting that further reasearch may result in our finding some productions by Yeizan that are more excellent than this.

CHAPTER II.

KEISAI YEISEN.

Life of Yeisen.

Keisai Yeisen, Family Ikeda and surname Yoshinobu or Shigeyoshi, with a second name, Konsei, was at first commonly known as Zenjirô and subsequently as Risuké: as an artist he made himself known by the name of Keisai Yeisen. His father, Shigeharu, was a calligraphist, having learned the art under the discipline of Yenzan Fugensai: he was fond of reading and epigrammatic poems, and was, moreover, an adept in *Chanoyu*, or the Tea-drinking ceremony, of the Sengé school, therefore he sustained a warm friendship for Fuhaku Kawakami, an eminent master of this interesting rite in his time.

Yeisen was born in the 4th year of Kwansei (1792): this date is according to the *Chronological Catalogue of Popular Novels;* but *Ukiyo Gwajinden* gives the date as of the 2nd year of the same era. In his sixth year his own mother died, but he was filial to his father and stepmother in their impoverished home, not seeking to make any long journey. In his boyhood he had taken lessons in painting from Hakukeisai, but having lost both of his parents in the same year, at the beginning of Bunkwa (about 1804), he was obliged to support the three younger sisters in his family solely by his own effort. He became an official in the Government service and had excellent expectations, but promotion and improvement in his pecuniary circumstances were hindered by malicious slander. Being thus thrown into a condition of helpless poverty, he turned his attention to becoming an Ukiyoyé artist and put himself under the discipline of Kinji Shindô, a dramatist who had assumed the name of Saisuké Chiyoda and who resided in the house of Yeini, the father of Yeizan Kikugawa. At that time Yeizan had already won a high reputation for his painting, so that several times he had been summoned by feudal lords to produce in their presence refined pictures in rich colours. Hosokawa, the lord of Hizen province, also requested his paintings and, in obedience to this command, Yeizan submitted one, accompanied by the productions of his disciples, including Yeisen, this name being then used for the first time. Yeisen kept this name for a long time, with the result that he became known as a disciple of Yeizan. His first work in illustration was certainly for the romantic novel entitled *Chûkô Higyokuden* (6 volumes), written by Yôsetsuan in the 8th year of Bunkwa, probably the year in which Yeisen retired from public office and resolved to become a *genre* artist. He resumed his study of painting, entering the Tosa school as a pupil, and set out upon his travels for a period of three or four years. Upon his return to Yedo he turned his attention to the study of continental pictures of the Yüan and the Ming dynasties, as well as to the method of Hokusai, until eventually he succeeded in developing his own style. He was always fond of reading; sometimes continuing to pore over his book throughout the livelong night, forgetting even to go to bed; and he naturally acquired considerable talent as a literary man. He wrote some novels which he illustrated himself, namely: *Hanagumori Haru no Oboroyo* (5 volumes); *Satoniyosu Koi no Shiranami* (5 volumes); *Nanakomachi Seisuiki Tôkwa Ryûsui* (5 volumes). These works are the productions of the commencement of his artistic career as an illustrator of popular novels. The three or four years which he spent in travelling, would correspond to the period from the 9th to the 12th or 13th years of Bunkwa (1812 to 1815–6). He called himself Ippitsuan Kakô, as a writer of novels; sometimes using the pen-names of Mumeiwô, Kokushunrô, and Hokkwatei. He prepared obscene picture books over the special *nomme de plume* of Yinsai Hakusui (the genealogical table added to a revised edition of *Ukiyoyé Ruikô* mentions Keisai not Yinsai Hakusui as being a disciple of Yeisen). It is said that slightly coloured obscene pictures originated from his special design. He illustrated a great number of popular novels and romances during the interval of about thirteen years beginning in the 3rd or 4th year of Bunsei (1820–1821) and ending in the 3rd year of Tempô (1832), while, on the other hand, he produced single-sheet pictures and pictures on fan-papers, which met with general appreciation; but he avoided theatrical subjects only. His pictures were sought for even by publishers in Kyôto and Ôsaka, to be used as illustrations for romances which were to be issued in those localities. Someone reported to him that there was an artist wandering about in Kazusa and Kozuké provinces who was assuming the name of Keisai Yeisen, and that there was, in Yedo, another artist who was using the same name and who produced pictures closely imitating those by Yeisen himself, although he did not undertake to do any pictures for block-printing. These facts show how much Yeisen was patronised by a wide circle of people.

Yeisen paid close attention to depicting courtezans and singing-girls and endeavored especially to show the particular fashions of each locality in dress, furniture, and other details; in this way making everyone understand to what particular *kuruwa*, or prostitute-quarter, the picture was intended to refer, without any explanation being needed. He gave special pains to illustrating women's fashions, independently, not evincing any theatrical influence in the gesture and style of the person. As pictures displaying these traits were warmly welcomed by people generally, Kunisada followed Yeisen's example in producing paintings of Beautiful Women. It is said, also, that the landscape painting with light-blue pigment was designed by Yeisen and this leads us to see that a part of the colour-scheme of Hiroshigé's landscape is due to this invention of Yeisen. He was a light-hearted man, without much ambition, promptly acceding to everyone's request for a picture on any kind of material; for example, a kite, a battledore, small flags, etc., and he executed these with a speed equalling that of two ordinary artists. After he had lost his parents, his conduct was exceedingly gross, and he spent his middle life in unworthy deeds, sometimes seeking his pleasure in the company of harlots. He married and adopted a daughter, as he had no child of his own; after this, he altered his habits completely and worked hard, day and night, in producing pictures for printing. He died on the 26th day, 8th month, 1st year of Kayei (1848), at the age of forty-seven. In this statement, we follow the authority of *Meijin Kishinroku*, *Bosho Shûran*, etc., but there is a little difference among authorities, as *Gisakusha Shôden* and the tombstone shown in the illustration, taken from *Bosho Shûran*, give the 22nd day of the 7th month; and *Gisakusha Shôden*, *Ukiyoyé Bikô*, and *Ukiyo Gwajinden* give his age as fifty-nine.

Yeisen illustrated a large number of novels, picture-books, etc; but we deem it unnecessary to mention them in detail here.

Pictures by Yeisen.

Yeisen seems to have directed his efforts rather to illustrating popular literature than to painting single-sheet pictures. When *kibyôshi* or popular novels of a satirical character developed into "two-volume novels," as they did in the time of Bunkwa and Tempô (circa 1830), the illustrations for such books were mostly provided by artists under the direction of Toyokuni Utagawa; but Yeisen, although standing outside of the circle, provided these illustrations for a reasonable number of two-volume novels and some romances. It is a remarkable fact that he succeeded in maintaining his rivalry with the two great groups of artists who were led, respectively, by Toyokuni and Hokusai. Now, when we come to estimate Yeisen's ability by examining his extant works, we are led to conclude that he was about equal to Kunisada, a little inferior to Toyokuni, but far behind Hokusai. One marked defect in his compositions is the undue stoutness of body for his human figures, giving it the effect of being disproportionately short: this came from the influence that had been exerted by Toyokuni and Kunisada, who affected this method of treatment in a measurable degree. We note, too, that Yeisen followed the style of Hokusai, especially in drawing the background and in working in trees and rocks. He was most skilful in depicting characters famous in military history: as an example of this, we introduce a plate from *Yehon Yeiyû Kagami*, which is intended to bring out the thought expressed by Tadanori, governor of Satsuma province, under the full blossoms of the cherry-tree (Fig. 149.).

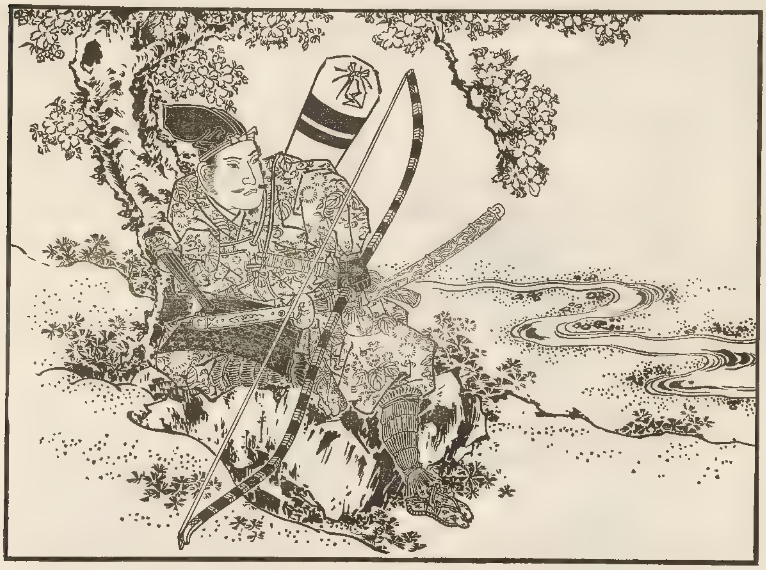


Fig. 149. From Yehon Yeiyû Kagami.

CHAPTER III.

YEISHÔ KIKUGAWA.

Life of Yeishô.

Yeishô Kikugawa was born in the Asano family, but he had another pseudonym, Shunsai. He drew single-sheet pictures, fan-papers, and illustrations for popular literature, after he had studied art under Yeisen's instruction. The popular novels, for which he made illustrations, are: *Haranouchi Nozoki Karakuri* (2 volumes); *Tamakushigé* (or *Onna Ukiyodoko*); *Kanewa Kataki Yumenoyo Monogatari* (3 volumes); *Mamakodaté Namino Nureginu* (3 volumes); *Dôké Musha*

Taiheiraku (3 volumes); *Orochitarô Chôakuden* (6 volumes); *Chôchidori Kamakuramoyô* (6 volumes); *Adachiorisaku Kwaikokuden* (6 volumes); *Buyû Tegara Kagami* (5 volumes): and he also illustrated some romances; *Suzumi Yukata Shinji Atsurayeori* (5 volumes); *Meiyû Tegara-banashi* (5 volumes), and Satirical Poems by *Kanai Anzenshû* (2 volumes). We give here an illustration from *Orochitarô Chôakuden*, representing Jûzaburô, the hero of the story, resting in Ohimé's residence: this episode resulted in their betrothal (Fig. 150.). There was a Second Yeishô who had formerly called himself Kôichi and who was commonly known as Shôzô: he was a writer of dramas and, having studied painting under Yeizan, he produced obscene pictures for block-printing, subsequently succeeding to the name of Yeishô, while people also knew him by the name of Kôichi-Yeishô. A revised edition of *Ukiyoyé Ruikô* alludes to this man as follows: "Formerly he was called Yeishô Harukawa, as he had been a pupil of Gohichi Harukawa, and he had another pen-name. He was born in Kyôto and died in Yedo: he altered his name to Yeichô when he became a pupil of Keisai Yeisen. During Bunsei he produced single-sheet pictures and drew illustrations to popular novels." We have been unable to discover any examples of his work.

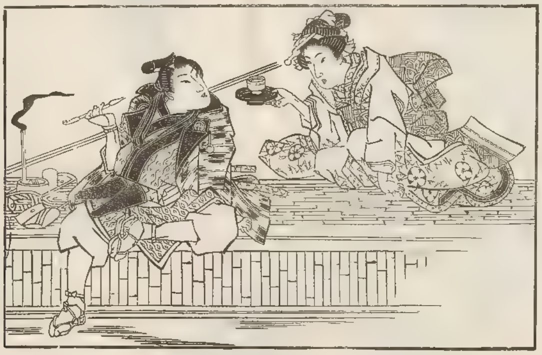


Fig. 150. From Orochitarô Chôakuden.

CHAPTER IV.

DISCIPLES OF YEISEN.

Yeisen had a number of disciples, among whom Yei-ichi, Senchô, and Yeitoku were the most noted: we shall give some account of them.

Yei-ichi:

Yei-ichi had another name, Seisai. He illustrated sundry romances, including *Furiwakegami Orochibanashi* (15 volumes in 3 parts). By the illustrations, we know that the artist was excellent in technique, having no rival among his fellow-students and even surpassing Yeisen, his teacher, in ability. We reproduce here an illustration from the above-mentioned romance, taken from the second volume of the third part: it depicts Yegara, a fine lady who was one of the characters in the story (Fig. 151.). This picture will stand as a good example of Yei-ichi's work.

Senchô :

Senchô, popularly known as Kichizô and had another pen-name, Teisai or Seichôtei. He resided at Reiganjima and drew illustrations for popular novels as well as making single-sheet pictures. The novels illustrated by him, according to "Chronological Catalogue of Novels," number fourteen or fifteen different titles, and include *Waka-sannin no Yurai* (5 volumes); *Imotowa Hatachi no Hitosuji-banashi* (4 volumes); and *Shunshoku Mayutamayagi* (4 volumes). He sometimes wrote novels himself; but most of his illustrations were made for the books of other authors. We show here the frontispiece of *Imotowa Hatachi no Hitosuji-banashi*, representing a beautiful damsel, the heroine of the tale (Fig. 152.). From this picture, we are led to esteem Senchô as next to Yei-ichi among Yeisen's disciples.

Yeitoku :

Yeitoku: had another name, Ichiyôken. He illustrated popular novels, for example: *Miyono Haru* (5 volumes), and others. His *forte* was depicting brave heroes, and these pictures he executed with much strength in wielding his brush. That he was inferior to Yei-ichi and Senchô may be seen when we examine the wood-cut of the Shôgun, reproduced from the end of *Miyono Nishikiyé* (Fig. 153.).

There are some more artists, besides these three just mentioned, who belong among Yeisen's disciples.

Yeijû: he had another name, Keisai or Ippitsu-an. It is said that he illustrated *Kokkei Tonchikiron* (first three parts written by Kyûsan Gakutei).

Shôsen: otherwise called Keisai.

Yeishun: surname Ôkiba. Produced single-sheet pictures and obscene plates.

Yeishi (英之): popularly known as Genzaburô; used the pen-name, Beikwasai: illustrated romances.

Senjû: popular name Isaburô, and had the pen-name, Yeisai. Drew single-sheet pictures and made illustrations for romances and satirical poems; including *Chûkô Kemmeiroku* (6 volumes); *Hokuritsû* (3 volumes), and *Tanabata Kyôkashû* (1 volume).

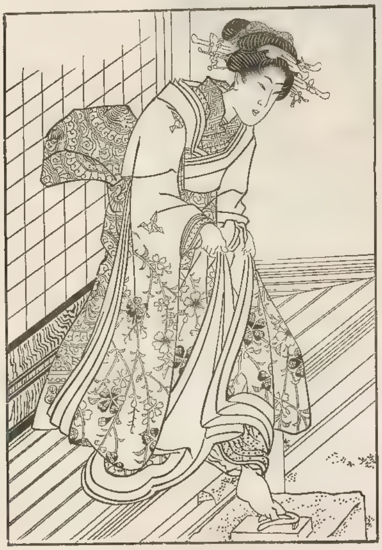


Fig. 151. From Furiwakegami Orochibanashi.

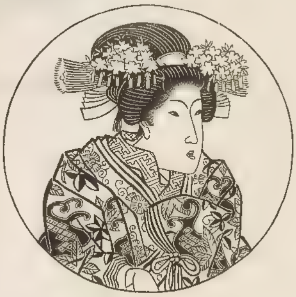


Fig. 152. From Imotowa Hatachi no Hitosujibanashi.

Senkitsu: popular name, Senkichi; pen-name, Shi-insai. He was a copyist and resided at Mukôjima: it is said that he illustrated popular literature, some of which was his own composition.

Senrin: surname, Imura; pen-name Sansai: illustrated some popular literature.

Senri: popular name, Yaroku; otherwise known as Reisai: illustrated popular literature.

Senchô: an alteration of the name Kôichi-Yeishô: produced some single-sheet pictures and illustrated some novels.

Bunsai: surname, Isono; real name Nobuharu: resided at Nagasaki. He wrote a book entitled *Nagasaki-miyagé* (1 volume), which he illustrated.

Yeishô (英松): had another name, Shinsai (according to a revised edition of *Ukiyoyé Ruikô*: but a "Catalogue of Story-books" gives the name as Chûsai). He illustrated some story-books, including *Hanashi no Ôyosé* (or *Shinsaku Mukashi-banashi*, comprising seven stories in one volume).

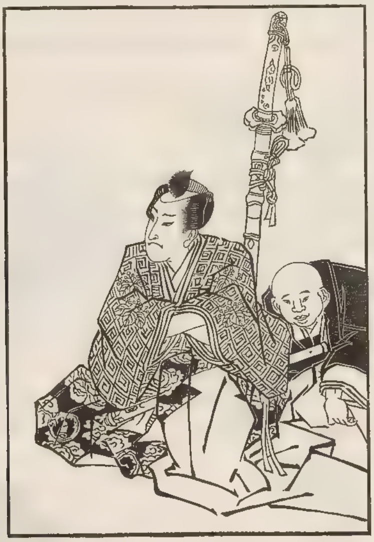


Fig. 153. From Miyono Nishikiyé.

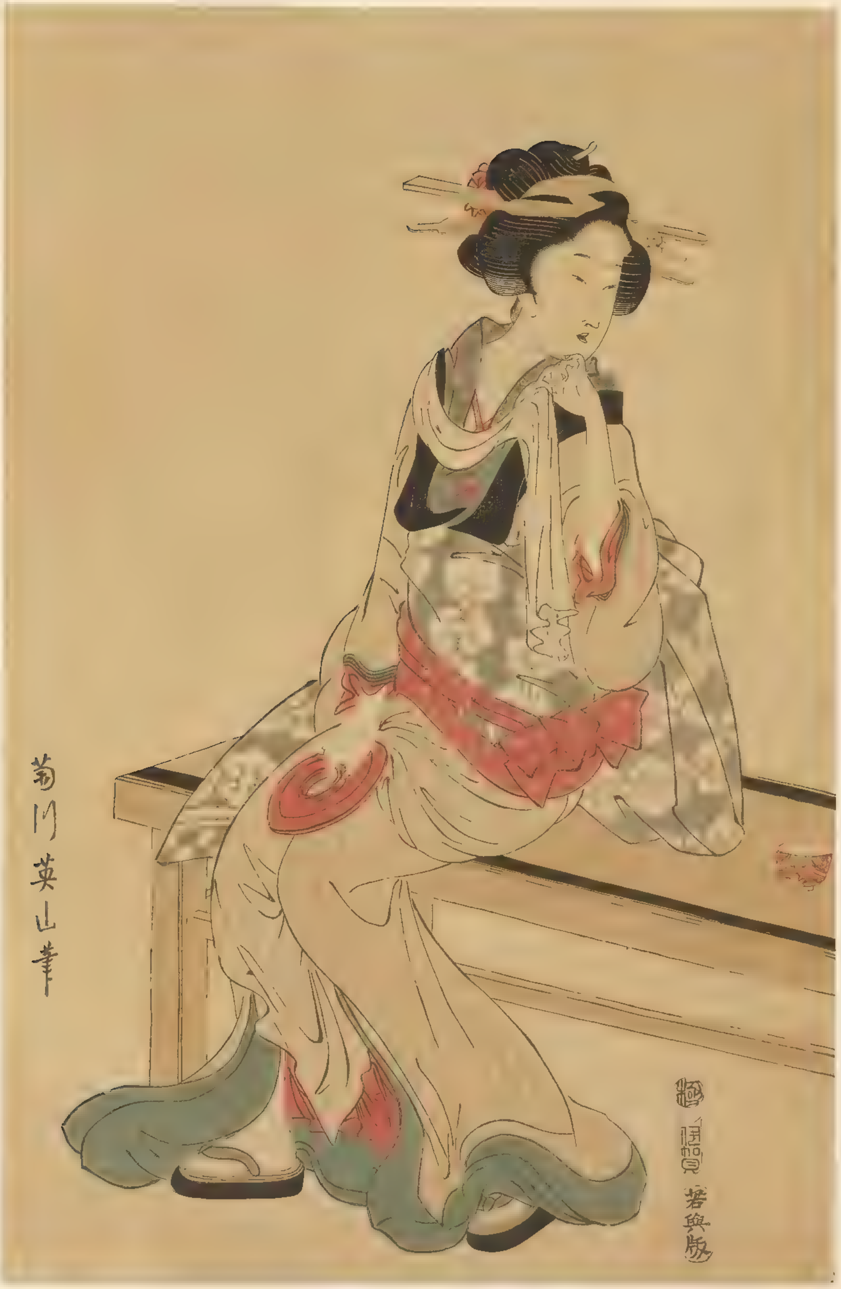
PLATE 159.

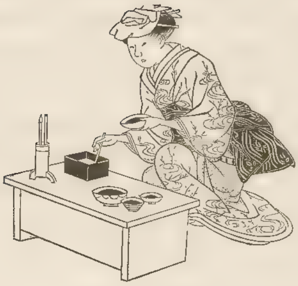
A BEAUTY.

BY YEIZAN KIKUGAWA.

From a print in colours on paper.
Size of original: 1 foot 2 inches by 9¼ inches.

(See Page 194.)


菊川英山筆
極
若與版



PART SEVENTEEN.

HANABUSA SCHOOL.

Outside of the so-called Ukiyoyé schools there were a number of artists who produced pictures having for their subjects popular fashions, customs, and incidents relating to people generally. Authorities on Ukiyoyé, as a rule, mention but three of these outside schools, namely: Hanabusa, Tsutsumi, and Tachibana. But the canons of Tachibana Morikuni's school follow the pure rules of the Kanô school and the artists made but few true *genre* pictures. For the reason that Tachibana himself published some of his pictures as prints, he was commonly included in the list of Ukiyoyé artists; yet, nevertheless, when we examine the woodcut prints from his efforts, we find that he always did his work in the Kanô style; a rare example now and then showing a slight tendency towards the Ukiyoyé pattern. As for Tsutsumi Tôrin, who called himself the Eleventh in the direct line of Sesshû's posterity, he strove to be known as an artist belonging to the Unkoku school; and there are few of his productions, so-called, which can properly be included among Ukiyoyé.

Itchô Hanabusa, who produced pictures of a style different from the prevailing Ukiyoyé types, although he held himself to be a Kanô artist, was painting pictures that generally portrayed the popular manners and customs of his time. We cannot properly place him outside the ranks of Ukiyoyé artists, because the essential features of his work and the value of his compositions lay in their eminently *genre* characteristics. We ought not to limit our observations upon Ukiyoyé to single-sheet pictures and illustrations for popular literature, and therefore we shall first discuss Itchô Hanabusa, and at some other time take up the schools of Tsutsumi and Tachibana.

CHAPTER I.

ITCHÔ HANABUSA.

Life of Itchô.

Itchô Hanabusa was descended from the Fujiwara family, although that surname was altered to Taga in later times. His father, Hakuwan, was physician in attendance upon the feudal lord of Ishikawa; but sometimes gained a living by teaching the art of fencing. Itchô's mother came from the Hanabusa family and he was born in the 1st year of Shôhô (1644), at Ôsaka. His personal name in boyhood was Isaburô (some say that he was at first called Kihachirô Takehara), and afterwards this was altered to Jiyoyemon. During the Teikyô era (1684) he began to call himself Chôkô, when he shaved his head in imitation of Buddhist priests, although taking the real name of Nobuka: as an epigrammatic poet he called himself Gyôun or Sekiryô, and in the dissolute quarter of the city he was known as Waô. He affixed a variety of signatures to his pictures: to state them, there were Suisawô, Ushimaro, Ippôkanjin, Ikkansanjin, Kyûsôdô, Gyôundô, Gikôshônin, Hyôun-itsumin, Hôshô, Shôsetsu, Kan-un, Kyohakusanjin, Hokusowô, Rinshôan, Rintôan, and Shûrinsai. In the 6th year of Kwambun (1666), when fifteen years old, he went to Yedo, accompanying his father, where he took lessons in painting from Yasunobu Kanô. For some infraction of law or because of some impropriety, he was arrested on the 15th day, 8th month, 6th year of Genroku (1693) and the authorities decided to exile him to Miyaké island, south of Izu province. Some of his productions, during his exile on that island, are now extant and people distinguished them by the special appellation of Shima Itchô, or "Itchô of the Island:" some bear remarks which he added after his return from punishment, and an example of this kind may be seen in the legend added to his picture of "The Four Seasons;" these are quoted in *Kôgwa Bikô*. Upon returning to Yedo City, he altered his name to Itchô Hanabusa. He died during the night of the 13th day, 1st month, 9th year of Kyôhô (1724), at the age of seventy-three.

Pictures by Itchô.

Though the style of Itchô's pictures came from Yasunobu's discipline and was influenced by the method of the Kanô school, as we have already indicated, yet he did not adhere absolutely to the rules of the Kanô school, even in choosing the subjects for his productions. The Kanô artists, in almost all cases, took for their themes, landscapes, birds and flowers, Chinese figures, Buddhist or Tauist subjects. Contrary to this unwritten rule, Itchô poured out his ability in depicting contemporaneous manners and customs, or in comic or satiric caricature, and his pictures were rich in variety and originality. Naturally, he became the centre of admiration and achieved a great reputation in his time. Sômin Yokoya, a well-known chiseler in metal, owes his fame in his special art to the designs supplied by Itchô, although he himself had marked ability in handling a single-edged chisel. Upon examining extant works by Itchô, we find the pure Kanô style in his serious pictures; that is landscapes; while his Tauist and Buddhist subjects almost rival the excellent pearls executed by Tannyû and Tsunenobu. The paintings of contemporary manners and fashions familiar to him, were executed with a simple combination of subject and plain, light colouring; yet they are full of force and vividity when compared with the productions of Tannyû and others. There can be detected some influence of the Hishikawa style, as was explained in the remarks added to the set of pictures illustrating the manners and usages of the four seasons, and we realise that he once intended to train his artistic skill to outvie that of Iwasa and Hishikawa. As regards Itchô's exceptional talent in wielding his brush, there was no rival to him among the artists of the various sub-schools of Ukiyoyé. We shall here reproduce several attractive pictures, chosen from a large number of his productions now extant. The picture-roll to illustrate "Enjoying Themselves in Refined, Fashionable Pursuits" (Plate 160.), clearly came from Itchô's hand during his exile on the island, as the added legend shows: "This one roll, representing the manners of refined, fashionable taste, was done at the request of a friend on the auspicious morning of the 9th month, by Nobuka Fuji," and then follows another statement: "This one roll came from my hand while I was left uninterrupted and lonely during my life in exile, therefore—from the conception in the beginning till the colouring at the end—all was done without any break. Some person, upon obtaining possession of this picture, has come to me asking that I add some remarks, and I comply by describing it thus: One winter's day in the 1st year of Shôtoku. Painted by Itchô Hanabusa Hokusôwô." The entire roll exhibits great variety in depicting manners and customs of the four seasons, including worshipping the rising sun. The portions selected for reproduction here are playing chess, drinking *saké*, singing and dancing, a *yamabushi* (a sort of religious mountaineer), worshipping the gods, and coming into the scene. After a careful examination of these, one may readily imagine what the whole must be. The picture of Fukunokami (a god of good fortune), suggested by a character in an old comic drama (Plate 161.), is one of the *genre* pictures which Itchô executed with much precision, and is among his extant works. The Falling of the Thunder-god (Plate 162.) is a satirical subject; one of the comic paintings of which he was very fond. The touch of light humour that Itchô displays is not approached by other artists.

CHAPTER II.

SÛSHI SAWAKI AND SÛKOKU KÔ.

Sushi. In the latter part of his life, Itchô Hanabusa had a disciple whose name was Sûshi Sawaki. This person was known at first by the name of Issui Hanabusa, and he used a great number of pseudonyms, for example: Chûgakudô, Tôshuku, Tôsôwô, Issuisai, and Yûkôtei. He died on the 3rd day, 7th month, 1st year of Anyei (1772), at the age of sixty-six. His pictures are said to have approached more nearly to the ordinary Ukiyoyé style than did those by Itchô. We much regret our inability to find any of Sûshi's masterpieces worthy of being reproduced in this series. He had a son called Sûsetsu who died on the 22nd day, 11th month, 1st year of Bunkwa (1804), when he was sixty-nine years old. Sûsetsu's daughter, Yeishi by name, was also a very good artist: she died on the 3rd day, 6th month, 3rd year of Kwansei (1791), in early life.

Sukoku. Sûkoku Kô was a pupil of Sûshi. His surname was Takahisa and his real name Kazuo, with a second name, Shiyei, although he used several others Yeiichi, Rakkisai, Toryûwô, Korensha, and Suiundô. He died on the 23rd day, 8th month, 1st year of Bunkwa (1804), at seventy-five years of age. Upon comparing his style with that of Sûshi, we find it to be rather firm and forceful, evincing some influence of the Tosa style; it is very excellent in the coloured subjects relating to deeds of bravery, while it also displays much taste in monochrome. He produced, in the 5th year of Temmei (1787), a picture which shows Yorimasa subduing a demon having the form of a monkey whose tail is like a serpent (Plate 163.). The painting was for the Kwannon temple at Asakusa, and being reckoned as one of the artist's masterpieces, gained for him a wide reputation among people. The brushwork and colouring displayed on this canvas cannot be conceived by the ordinary artist, and they lead us to the opinion that Sûkoku was the only great master among the followers of Itchô.

Successors to Sûkoku.

Sûkoku had two sons: one of them was named Sûkei (some authorities say that at first he was a pupil but subsequently became his teacher's son-in-law); the other, Sûgaku. The former's real name was Nobuyoshi with a second name of Kafuku, while he used several pseudonyms: Gengensai, Yenryûsha, Suiunshi, and Kwakuwô. He achieved fame by offering one of his pictures, representing Shôjô (a fabulous being that is supposed to be very fond of drinking liquor) in a *Nô* dance (Plate 164.), to the temple of Kwannon at Asakusa: the style follows that of his father. Sûkei died on the 7th day, 4th month, 14th year of Bunkwa (1817), at the age of fifty-six (some say fifty-eight). Sûgaku, whose real name was Yoshiyasu died in youth, not surviving his father. Sûkei had two sons: one bore the name of Sûkoku (the Second); the other, Sûshiin. The Second Sûkoku died on the 27th day, 3rd month, 8th year of Meiji (1875) when seventy-six years old: Sûjin died on the 12th day, 8th month, 5th year of Ansei (1858), at the age of fifty-five.

Sûkoku had a number of disciples whom we proceed to mention, as follows:

Disciples of Sûkoku.

Sûgetsu: real name Tsuneo; he used the pseudonyms Keinô and Suichûwan: died on the 20th day, 11th month, 1st year of Tempô (1830).

Sûshô: as a satirical poet he called himself Motono Mokuami.

Sûkyô: real name Nobuzané; pseudonym Yûshôkwan, which was altered to Ikkei; died on the 21st day, 12th month, 14th year of Tempô (1844), at the age of eighty.

Sûrin 嵩林: eventually called himself Third Ippô.

Sûrin 嵩琳: called himself Fourth Ippô.

Sûjyu: second name Shôkô.

Sûkyû: a revised edition of *Ukiyoyé Ruikô* renders the name as Sûgaku: his family name was Wada, and he used the pseudonym of Hakuseirô.

Sû-un: surname Kiyoshi.

Sûkyoku: surname Nakané.

Setsuhô: real name Morikatsu; pseudonyms Hakuhôken and Kyokusôwô: popular name Moyemon Fukuô: an actor in *Nô* dances. It is said that he painted a large number of pictures relating to *Nô* performances from the time of Hôreki: he died on the 18th day, 3rd month, 5th year of Temmei (1785).

Haritsu: he came from the Hisakawa family and his real name was Hisayuki, while he used several pseudonyms, Kakanshi, Muchûan, and Ritsuwô. As an epigrammatic poet he took the *nomme de plume* of Ji-u. Popular name, Heisuké. He was especially good at decorating earthenware and lacquered articles, for which accomplishments his name was well known by people generally. He died on the 3rd day, 6th month, 4th year of Yenkyô (1747).

PLATE 160.

ENJOYING THEMSELVES IN REFINED, FASHONABLE PURSUITS.

BY ITCHÔ HANABUSA.

From a part of a roll, coloured on paper.

Size of original: width 10¾ inches.

Owned by Baron Motosuké Nomura, Tokyo.

(See Page 203.)

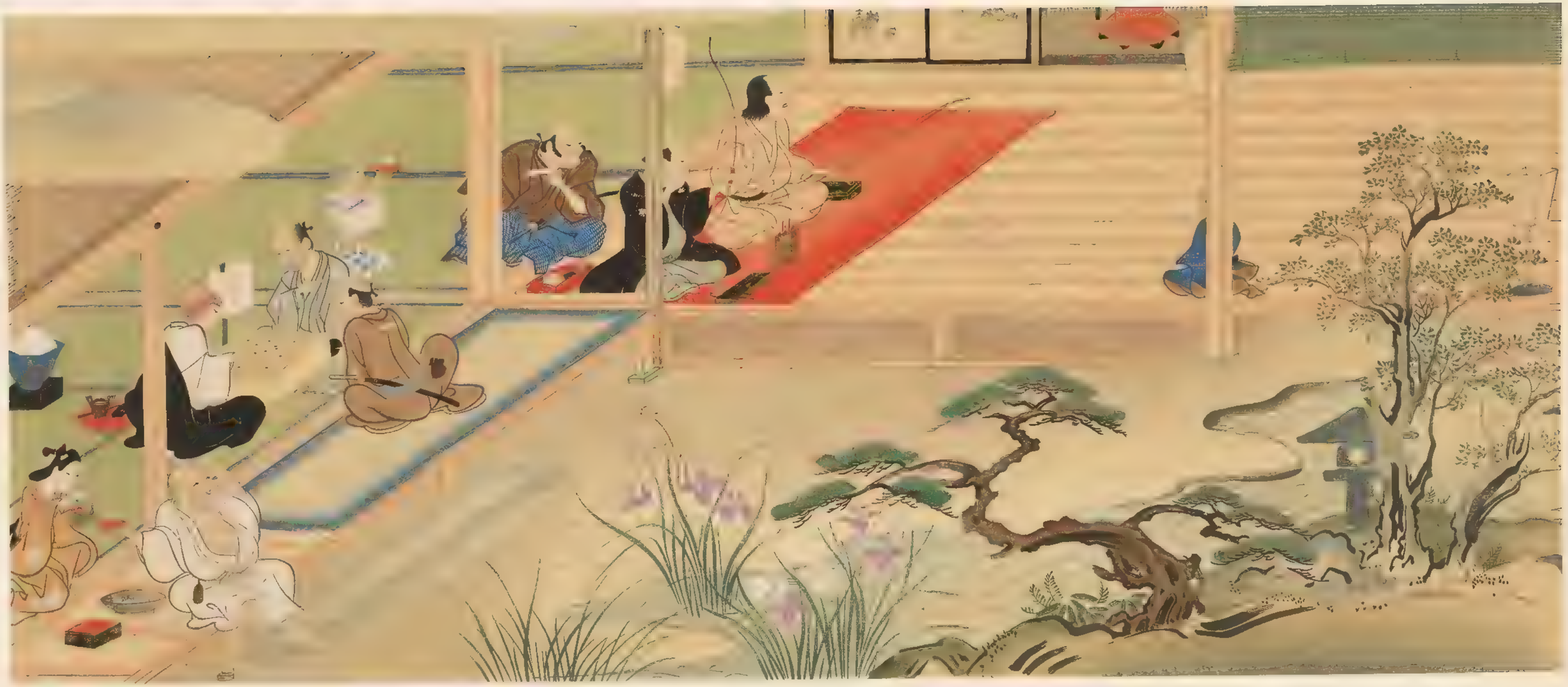


PLATE 161.

FUKUNOKAMI.

BY ITCHÔ HANABUSA.

From a part of a roll, coloured on paper
Size of original width 11 inches

Owned by Mr. Kihachirô Ôkura, Tokyo.

(See Page 203.)

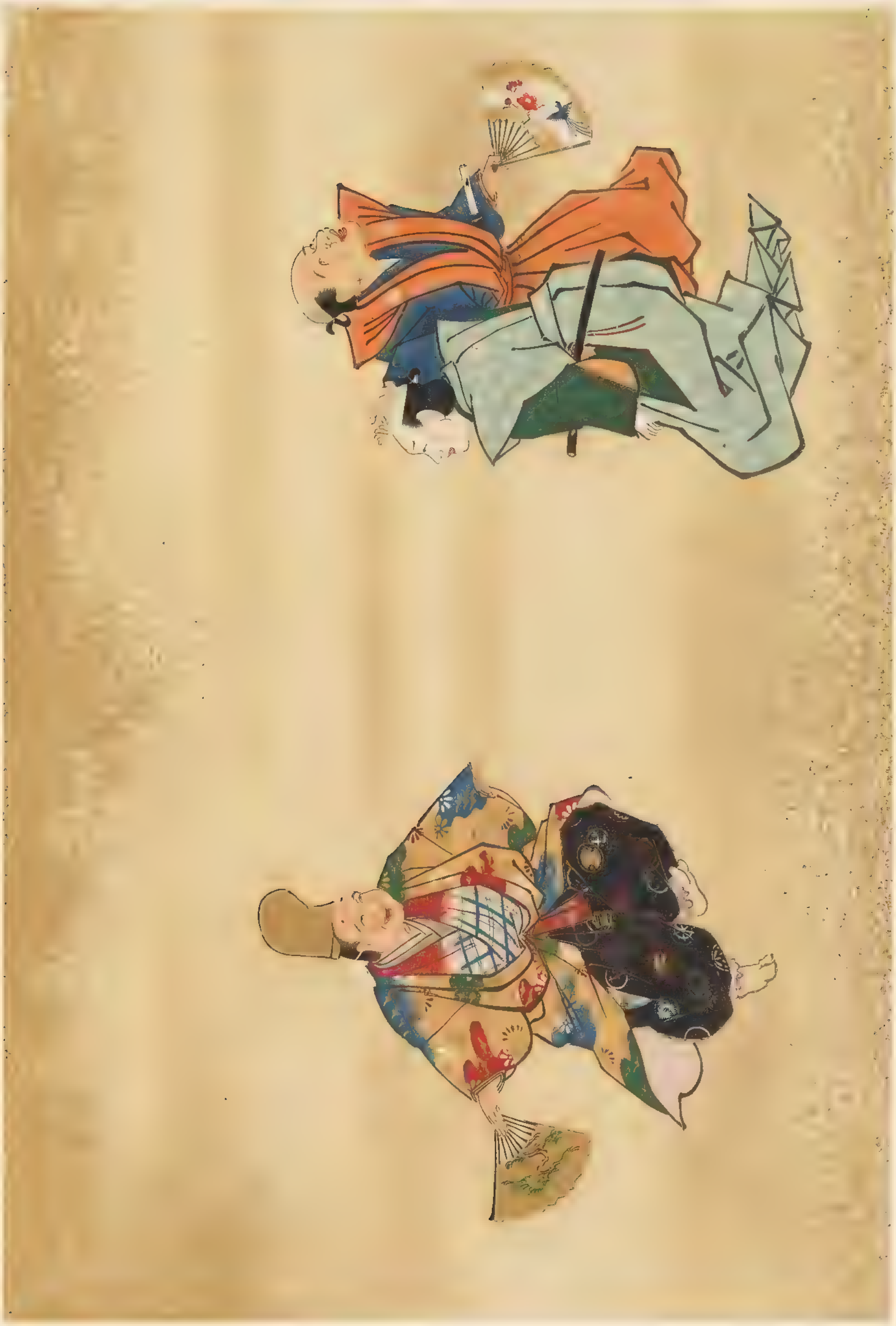


PLATE 162.

THE FALLING OF THE THUNDER-GOD.

BY ITCHÔ HANABUSA.

From a painting in colours on silk; mounted as a *kakemono.*

Size of original: 1 foot 4½ inches by 2 feet 1 inch.

Owned by Count Tsuguaki Tsugaru, Tokyo.

(See Page 203.)

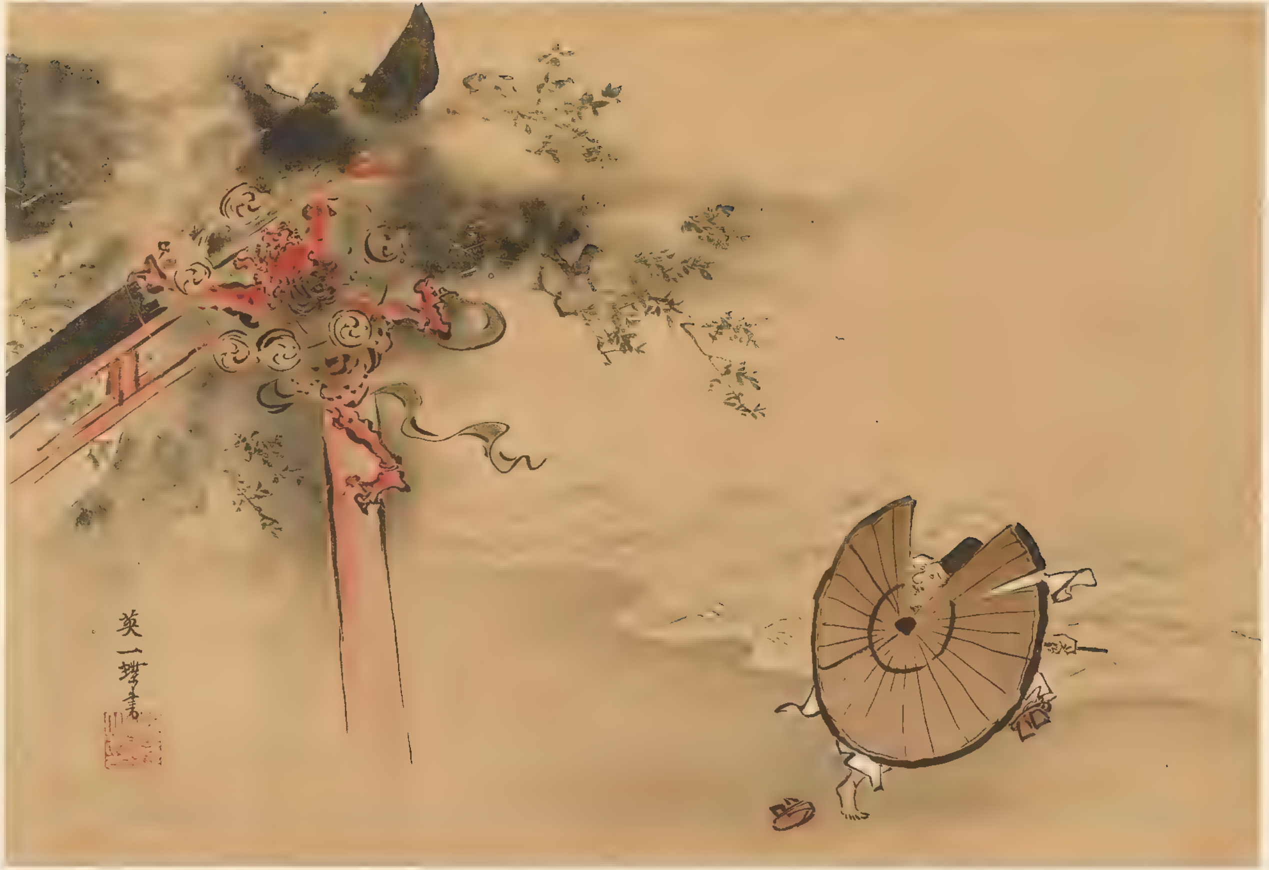

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PLATE 163.

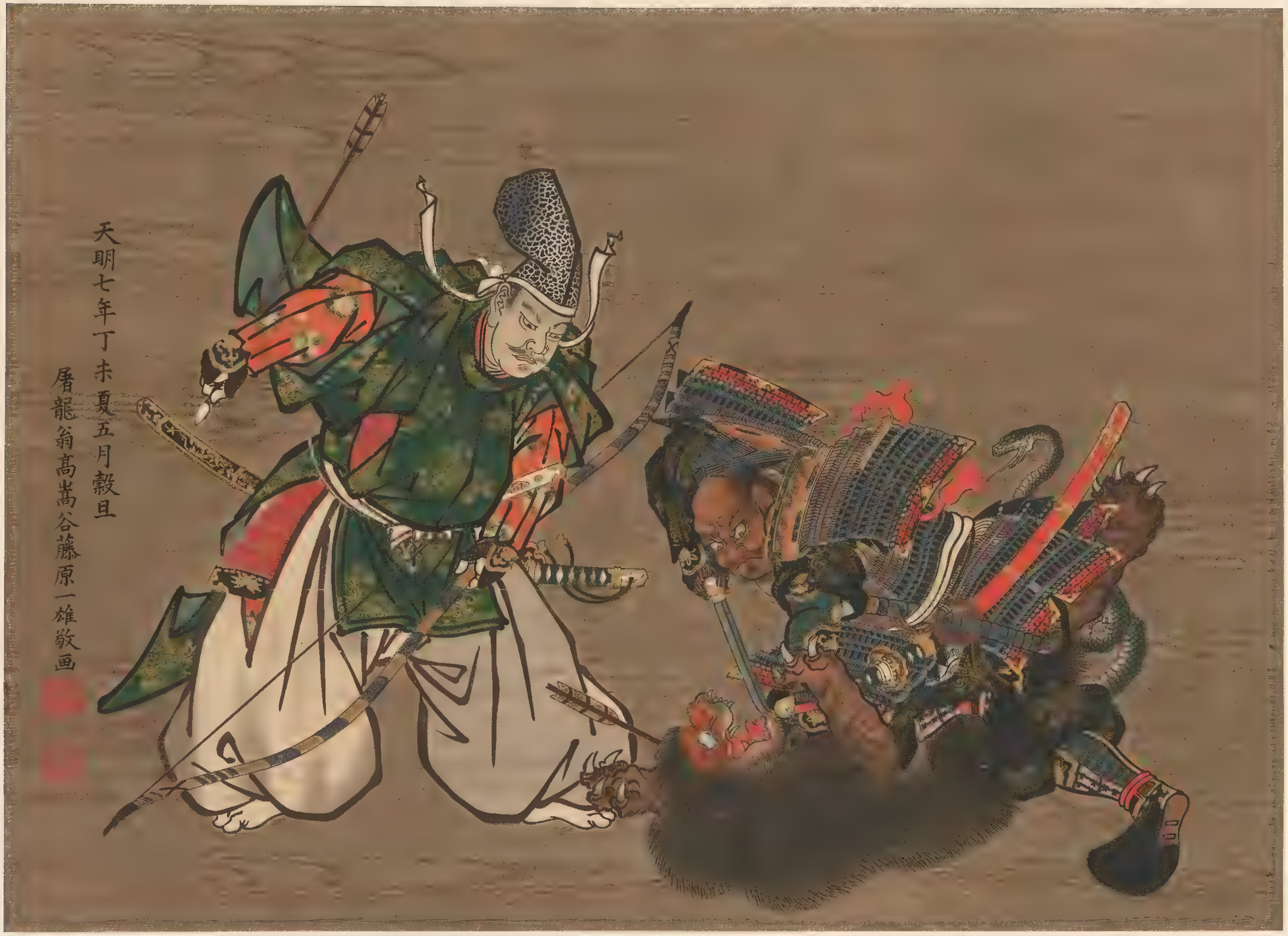
YORIMASA SUBDUING A DEMON.

BY SÔKOKU KÔ.

From a painting in colours on wood tablet.
Size of original: 8 feet 10¾ inches by 11 feet 9⅝ inches.

Owned by the temple, Asakusadera, Tokyo.

(See Page 203.)


天明七年丁未夏五月穀旦
屠龍翁高嵩谷藤原一雄敬画

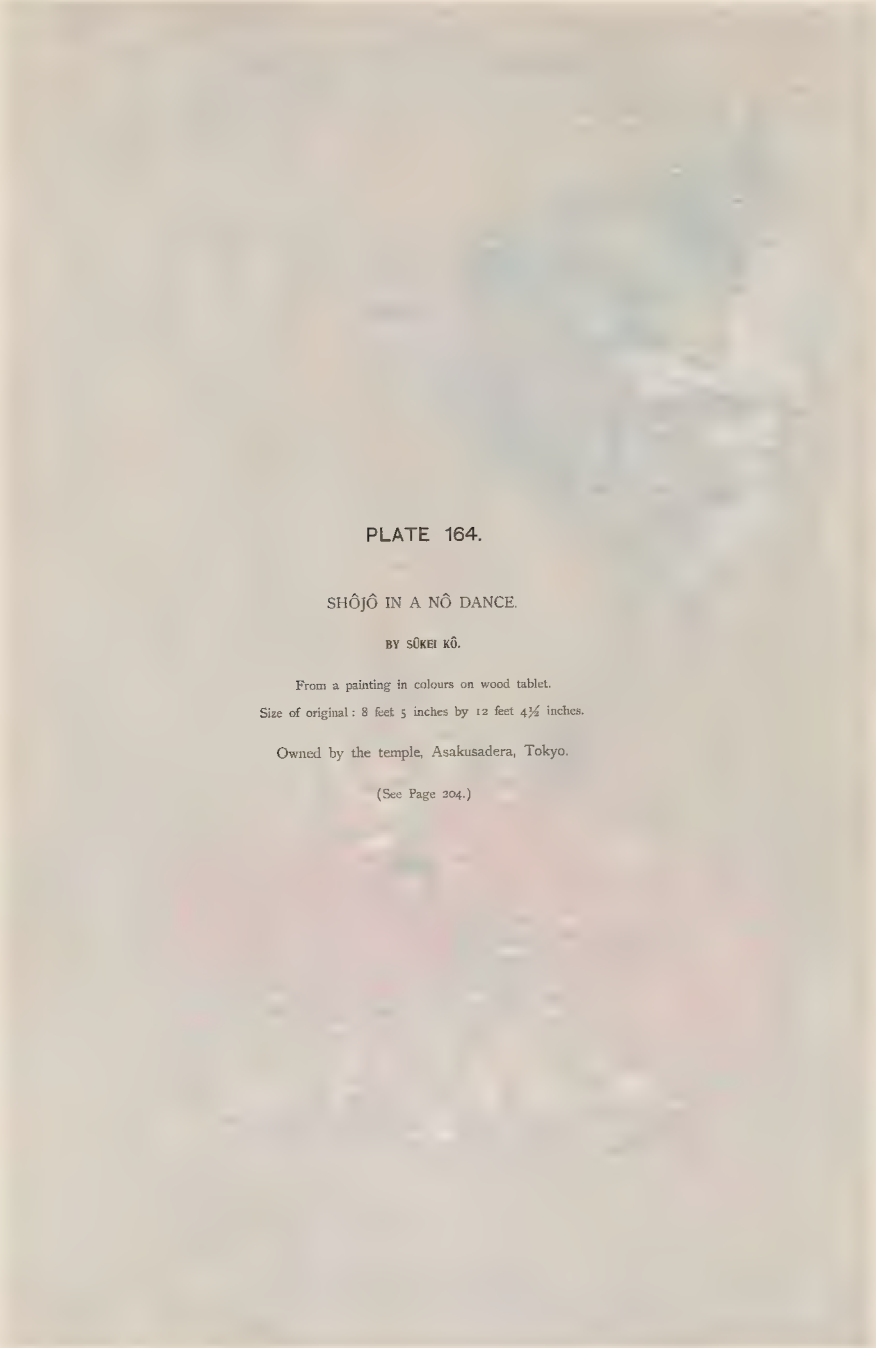


PLATE 164.

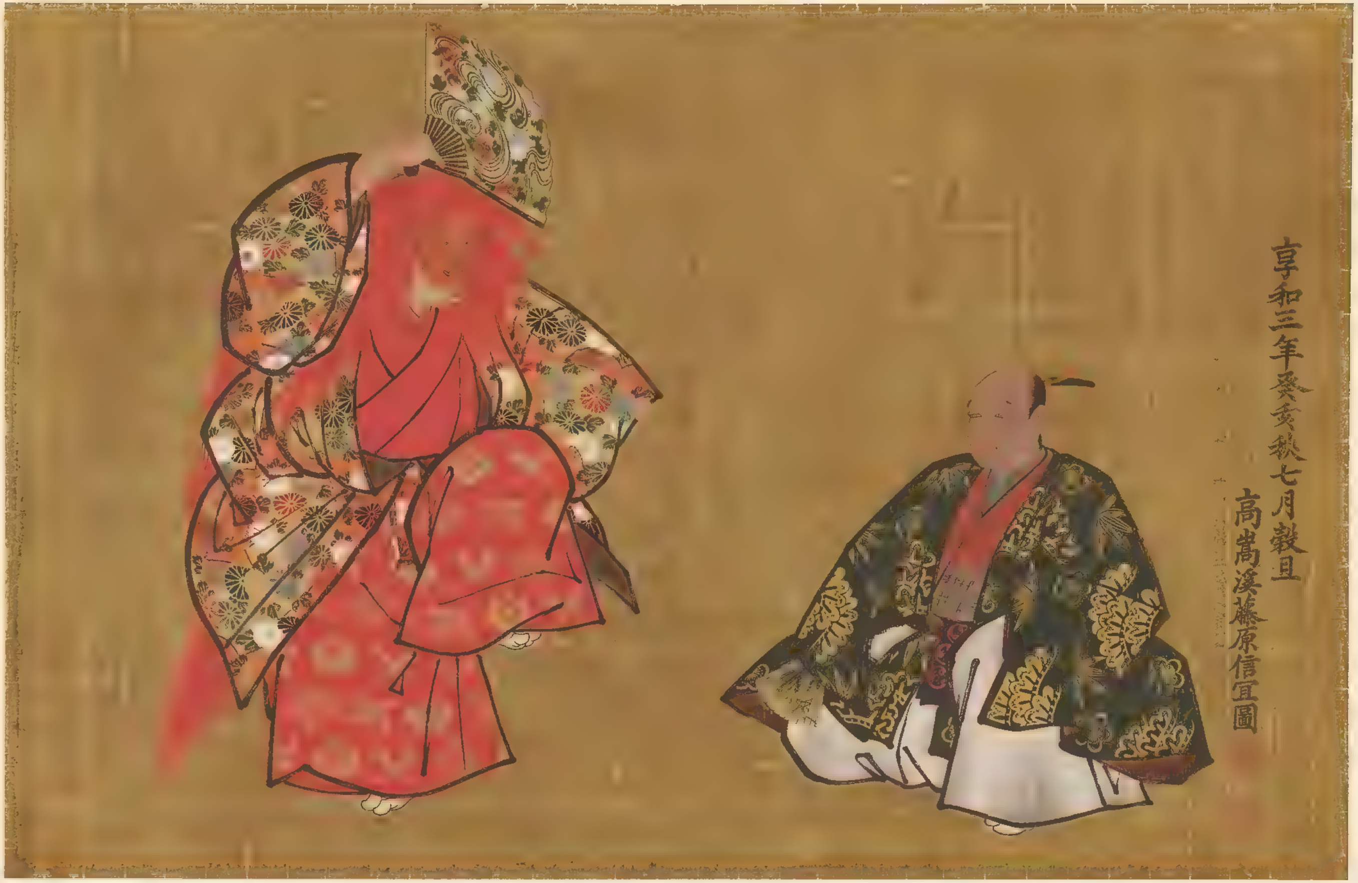
SHÔJÔ IN A NÔ DANCE.

BY SÛKEI KÔ.

From a painting in colours on wood tablet.
Size of original: 8 feet 5 inches by 12 feet 4½ inches.

Owned by the temple, Asakusadera, Tokyo.

(See Page 204.)


享和三年癸亥秋七月穀旦
高嵩溪藤原信宜圖

PART EIGHTEEN.

MISCELLANEOUS ARTISTS OF KYÔTO AND ÔSAKA.

In Parts Two to Sixteen, inclusive, we discussed various great systems embracing all the leading Ukiyoyé Schools, founded by Iwasa and Hishikawa and promoted by Kwaigetsudô, Torii, and Miyagawa, until the great development of many sub-schools, such as Nishimura, Okumura, Toriyama, Katsukawa, Kitagawa, Utagawa, Kitao, Hosoda, Kikugawa, and Katsushika, which flourished in Yedo city as the centre of that particular branch of our pictorial art, and in the last, or Seventeenth Part, we have mentioned the School of Itchô Hanabusa, a most excellent style of *genre* painting which stands rather outside of the Ukiyoyé Schools, properly so called. In the present Part, we shall treat of some great masters who flourished in Kyôto and Osaka, to show that there were also, in those places, some admirable artists who were masters in the special branch of painting with which we are now particularly concerned. Last of all, we shall give in this Part some account of miscellaneous artists, in the eastern and western centres of our country, who have been hitherto omitted from our narrative.

CHAPTER I.

RIPPO HINAYA.

Life of Rippo.

Rippo Hinaya, who was born in the Nonomura family, had the real name of Chikashigé, and used the pseudonym Shôwô. He studied the method of the Tosa School (some say under Tannyû Kanô) and became skilful in Ukiyoyé as well as in bird, animal, foliage and flower painting. The greater part of the illustrations in *Ukiyosôshi*, written by Kiun Nakagawa, were done by

Rippo. Kyoroku, in his work entitled *Rekidai Kokkeiden*, points out that *Kyôwarabé*, guide-book to noted places in Kyôto, was written and illustrated by Rippo. *Gwaji Yôryaku* states: "He prepared a satirical picture of the Thirty-six Famous Poets in a comic and original style, and lately Goshun Matsumura also drew the same, following his design." Rippo also illustrated a book called *Agari Chikusai*, and even at the present day a tolerable number of his pictures are preserved, some being accompanied by his own panegyric descriptions. He died on the 30th day, 9th month, 9th year of Kwambun (1669), in his seventy-first year.

Pictures by Rippô.

Rippo's place in the history of Ukiyoyé is a very worthy one, inasmuch as he was the founder of Ukiyoyé in Kyôto and Ôsaka, for he originated his own style at the former place contemporaneously with Matabei Iwasa and twenty-five years earlier than Moronobu Hishikawa (counting from the dates of their death). Upon examining the style of painting, as seen in his extant works, we may imagine his method as having been derived from the Tosa School, and his productions impart a pleasanter feeling, when compared with those of Matabei, especially in minute brushwork and light colouring. His human figures resemble those by Chôshun Miyagawa, no doubt because the fashions and customs depicted by both artists have much in common. The picture of "Men and Beauties Disporting Themselves" (Plate 165.) is an excellent one among Rippo's existing works, and in this picture we may note his special manner in the treatment of the human figure, the contour of buildings, the representation of flowers, and the details of human countenances. But we admit that we cannot show all phases of Rippo's style with this one example only, and we must continue our research further and possibly make an addition to these remarks, in case we issue a revised edition of this series.

CHAPTER II.

SUKENOBU NISHIKAWA.

Life of Sukenobu.

Sukenobu Nishikawa, a man of the Fujiwara family, was, at first, commonly called Yûsuké, afterwards Ukyô, and he used the pseudonyms, Jitokusai and Bunkwadô while residing in Kyôto city. He studied art under Yeinô Kanô and Mitsusuké Tosa. Combining their two methods, he succeeded in evolving his own style, in which he gave particular attention to *genre* painting, assuming the title of Yamato Yeshi, or "Artist drawing native-style pictures." His productions were known among people as "Nishikawa's style." He published a large number of picture-books which were widely circulated among people during Hôreki and Meiwa and down to the Anyei period (1751–1780), and won fame as a re-founder of printed Yamatoyé, or native-style pictures. The books published by him comprise some with black covers having gilt figures on them, and some with what were known as Yukinari covers, varying in size, some being medium, some much wider than they were long. Ryûrikyô says, in his work entitled *Hitoriné*: "With regard to Ukiyoyé, we may recommend Itchô Hanabusa. Although there are many excellent artists, for example, Masanobu Okumura, Kiyonobu Torii, Chinchô Hagawa, Kwaigetsudô, and others, yet Sukenobu Nishikawa has no rival in technique. Truly, Sukenobu Nishikawa was a born genius in Ukiyoyé painting." This statement shows how highly he was appreciated in his time. He died on the 11th day, 9th month, 1st year of Hôreki

(1750) at the age of eighty-one. Sukemasa, a son of Sukenobu, was also skilful in painting, having studied under his father, and he produced quite a number of picture-books. We suspect that there must have been many works by this artist among the picture-books issued after the 1st year of Hôreki over the name of Sukenobu, altough some of them were possibly designed by the latter while he was yet living. We have seen a work bearing Sukemasa's name, thus: "Drawn by Sukemasa, son and heir of Bunkwadô of Kyôto: 8th year of Hôreki." He died on the 25th day, 8th month, 12th year of Hôrekt (1761), in his fifty-seventh year.

Pictures by Sukenobu.

Sukenobu produced a large number of picture-books and this fact shows how highly his drawings were appreciated by people. There are so many of his original pictures now extant that we are rather astonished at his diligence. The three pictures reproduced by us, namely: "Beauties Admiring the Blossoms" (Plate 166.); "A Beauty by the Shore" (Plate 167.); and "Men and Beauties Playing Together" (Plate 168.), are excellent examples of his skill. We note the dexterous workmanship in a different style from that of Iwasa, Hishikawa, and Miyagawa, while it is quite worthy to stand as a rival to theirs. The ruddy, charming figures, the graceful outlines, as well as the remarkable designs and colouring of the robes, are excellent traits specially attained by Sukenobu. The scene of trapping foxes, presented to Gion temple, is well known to people and on the frame of that picture is this legend: "Presented to Gion shrine by disciples of Yasutomi Inouyé in the 5th month of 1st year of Yenkyô: done by Sukenobu Ukiyo Nishikawa in the seventy-fourth year of his life." Comparing this with the pictures of beautiful women for which Sukenobu is famous, we find that it is executed in a somewhat stiff and broad style of forcible brushwork.

CHAPTER III.

TSUKIOKA SCHOOL.

Settei, Sessai, and Sekkei.

Settei Tsukioka, whose real name was Masanobu Honda, was commonly called Tangé and he used the pen-name of Shintenwô. Although Tsukioka became his pseudo-surname, yet it had not formerly been his professional name, as we know by one of his seals which bears the characters Tsuki-oka-san-jin. He studied art under Keiho Takada, and after learning several styles of native and Chinese pictures, he succeeded in forming his own method. He made drawings of beautiful women, as well as of miscellaneous subjects, and was especially adept in painting fishes. The honourable title of Hokkyô was conferred upon him, and it is said that Ôkyo Maruyama even sometimes prepared pictures after the style of Settei. Settei was clever in drawing obscene pictures and had a reputation for delicate colouring, while his remarkable conceptions were full of originality. During the Meiwa period there was a great conflagration in Kyôto, during which the storehouse of a pawnbroker happened to escape being destroyed by the fire. Inasmuch as Settei's obscene pictures were kept in that storehouse, there was created among superstitious people a belief that Settei's obscene pictures could not be injured by destructive fire; the result was that the price of that artist's pictures increased ten-fold. According to *Naniwa Kyôyûroku*, published in the 4th year of Anyei, this artist lived in Shinsaibashi, near Shiochô, Ôsaka. He died on the 4th day, 12th month, 6th year of Temmei (1787), at the age of seventy-seven. His eldest son was known as Sessai; his real name being Syûyei, with second name of Daikei: he gained the honourable title of Hokkyô and was subsequently advanced to that of Hôgen. At the end of the Part of this series which relates to the Utagawa School, we have mentioned Yoshitoshi, son-in-law to Sessai. Sekkei, second son of Settei, also received the title of Hokkyô.

Extant Works by Sessai.

Original pictures by Settei are not exceedingly rare even at the present time. We reproduce here a picture of "Two Beautiful Women Playing a Musical Instrument under the Blossoms" (Plate 169.), to show the general effect of his work. Although the treatment of the garments' folds is so exceedingly soft as to detract somewhat from their beauty, yet there is nevertheless some elegance and delicacy connected with the bright colouring: he was, undoubtedly, an expert in his time. The picture by Sessai also are excellent, resembling those by his father. We now give one, "A Female Puppet" (Plate 170.), to show briefly his method.

Munenobu Katsura.

Settei had, as disciples, Munenobu Katsura, Gyokuzan Ishida, Bujen Kuroi, and Kwangetsu Shitomi. Munenobu was commonly called Gengo and the title of Hokkyô was conferred upon him. He was an artist who thrived during the period from Bunkwa to Kôkwa (1804–1847). Beyond his illustrations for *Keisei Kijinden* (5 volumes; another title is *Yenkwaku Tsûran*) and *Yehon Sangokushi* (10 volumes), nothing is known about him.

Gyokuzan Ishida.

Gyokuzan Ishida's name was Yûshô and he had a second name, Shitoku: he gained the title of Hokkyô. He learned his art under the tuition of Settei and eventually established his own style, being good at figures, landscapes, flowers and birds. He was much celebrated for his printed pictures, the minute brushwork of which had no rival in the productions of either city, Ôsaka or Kyôto. His great reputation coincides with the Temmei and Bunkwa eras, when almost all illustrations for the publications of Ôsaka were prepared by Gyokuzan. As we have already stated, in connection with our discussion of the Katsukawa School and Utamaro, *Yehon Taikôki*, illustrated by Gyokuzan, was appreciated even by the citizens of Yedo and exerted great influence upon the single-sheet pictures at that time. He also wrote some romances and published them with his own illustrations. He died in the 9th year of Bunkwa (1812) at the age of seventy-six. Gyokuzan had a disciple who called himself Second Gyokuzan, or Gyokuzan Okada; but, upon the authority of several traditions, it is said that Gyokuzan Okada was a native of Kyôto who settled in Yedo about the beginning of Busei (circa 1818): he did not return to his original home for even a single day after he had left his residence; no one of his neighours knew where he went nor did he ever produce pictures for the purpose of being printed. At the end of the volumes of *Tôto Meishozuyé*, an illustrated geography of China, there is this statement: "Compiled and illustrated by Yûshô Okada." From this statement, we suspect that Gyokuzan (the first) had himself at one time borne this surname. It is not clear whether the so-called Ishida was a mistake, or that he once had the surname of Ishida and subsequently altered it to Okada: on this point we are doubtful and must seek further information.

Illustrations by Gyokuzan.

Gyokuzan illustrated quite a number of romances and popular geographies. We give here an example of these kinds of pictures: an illustration in the Geography of China; it represents Chang-hsing, of the Tang dynasty, rebuking Sung-ssü-ming (a general under An-lu-shan) after the latter had been captured (Fig. 154.). The style of the picture is very different from that of Settei, while it is likely that the artist followed the mode of Chinese painters: it is an excellent bit of work in its minute brush-strokes.

Gyokuhô Ishida.

Gyokuhô Ishida was one of Gyokuzan's disciples and used the pseudonym of Ryokwasai. He illustrated some romances during Bunkwa and Bunsei eras. *Ukiyoyé Biko* mentions Sekihô Ishida, adding that he was a native of Ôsaka and illustrated romances: the author of that record propounds the question: was he a son of Gyokuzan? We must make further research before we are able to answer.

Buzen Kuroi.

Buzen Kuroi, by real name, Dôkwan; second name, Shizen, was a native of Osaka. In early life he was a maker of oars for merchant vessels: but being fond of painting, he began to study under Settei, giving up his trade to become an artist. His style is said to have resembled that of Taiga Ikeno.

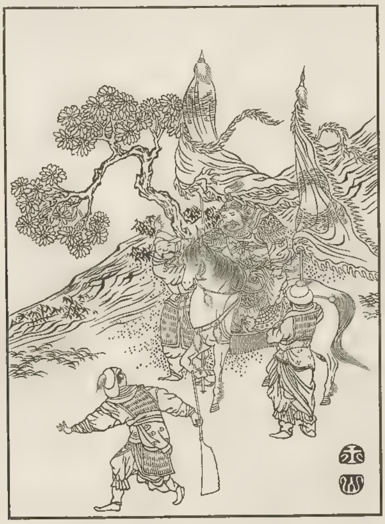


Fig. 154. From the Geography of China.

Kwangetsu Shitomi and Kwangyû.

Kwangetsu Shitomi, whose real name was Tokuki, with a second name, Shion, and who was popularly known as Genji, was a native of Ôsaka. At first he studied with Settei and afterwards gave attention to several styles of native and Chinese painting, finally deciding that the method of Sesshû was the most excellent. Eventually he succeeded in establishing his own method and was good at depicting human figures and landscapes: he gained the title of Hokkyô. He was clever at composing Chinese poems and dexterous in calligraphy. We know, from *Naniwa Kyôyûroku*, that he resided in the second street of Dôjima. He died on the 20th day, 10th month, 9th year of Kwansei (1797), when in his fifty-first year. He illustrated *Isé Sangû Meishozuyé* (8 volumes) and *Sankai Meisanzuyé* (5 volumes). We have chosen for reproduction here, a picture from the latter work, which shows something of the silk-spinning industry of Yechigo province (Fig. 155.). We find much force in the brush stroke, while the character of the background shows traces of the Unkoku School's influence and makes it, in some respects, more excellent than the treatment of the figures. Kwangetsu had a son called Kwangyû: his real name Tokufu, but he had a second name, Shiyen, while he used the pseudonym Teiyôsai. He illustrated romances and sometimes worked as a copyist in preparing pictures for block-printing: one of the books which he wrote, entitled *Teikin Ôrai Guchûshô*, was published posthumously in the 5th year of Tempô (1834).

Rankô Nakai.

Kwangetsu had two disciples, Sangetsu and Rankô Nakai. The latter artist died on the 24th day, 7th month, 1st year of Tempô (1830), in his sixty-fifth year. He wrote *Banshû Meisho Junranzuyé* (5 volumes), which was illustrated with his own drawings, and he also illustrated a collection of satirical poems entitled *Kawa Goromo-no-ki* (2 large, wide volumes compiled by

Tetsugôshi Namimaru and published in the 5th year of Bunkwa, 1808). The quality of his pictures is rated about on the same level as those of his teacher, Kwangetsu; but it is said that he altered his style in the later part of his life. We reproduce, as an example of his work, a picture from *Banshû Meisho Junran Zuyé*, which shows a scene in the salt-making fields of Shioya (Fig. 156.). Rankô had a number of disciples: Ganshô Kamada, Bunpa Hayashi, Chikkei Kikugawa, Ryuyen Mizuo, Ranseki Yamaguchi, Gwagetsu Sataké, Kinrei Nishimura, Rokkô Takana, Shunrin Okuda, Seishû Sasaki, and Henseki Kimura.

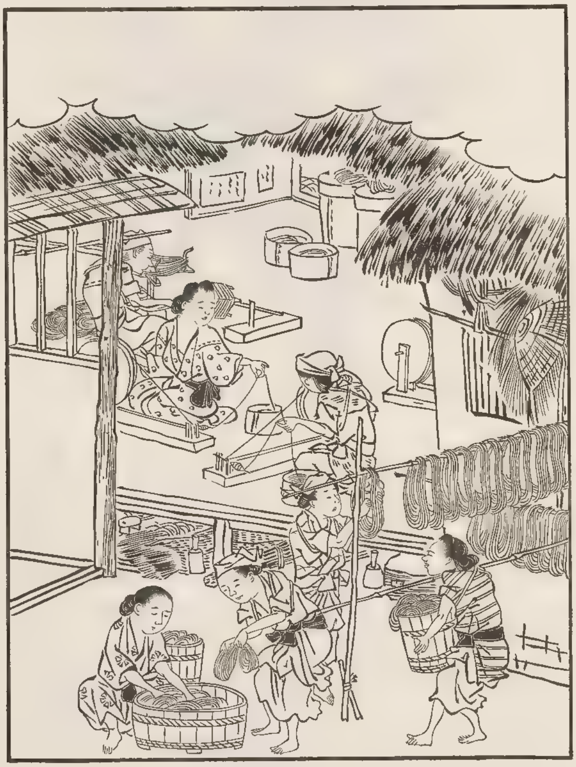


Fig. 155. From Sankai Meisan Zuyé.

PLATE 165.

MEN AND BEAUTIES DISPORTING THEMSELVES.

BY RIPPO HINAYA.

From a painting in colours on silk ; mounted as a *kakemono.*
Size of original : 1 foot 6⅛ inches by 2 feet 2⅝ inches

Owned by Mr. Hideo Takaminé, Tokyo.

(See page 206.)

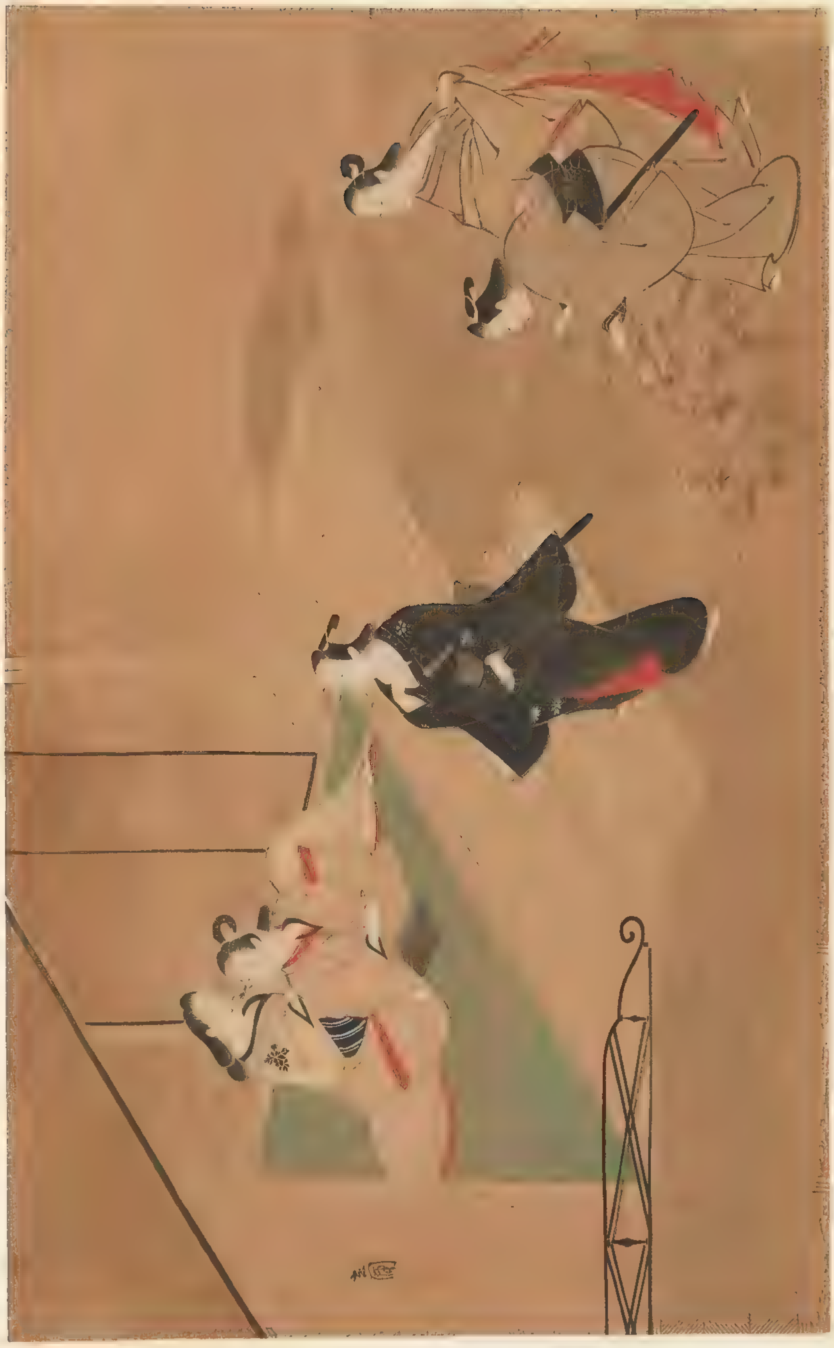


PLATE 166.

BEAUTIES ADMIRING THE BLOSSOMS.

BY SUKENOBU NISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono.*
Size of original: 1 foot 4 inches by 2 feet 3¾ inches.

Owned by Mr. Mikio Wada, Tokyo.

(See page 207.)

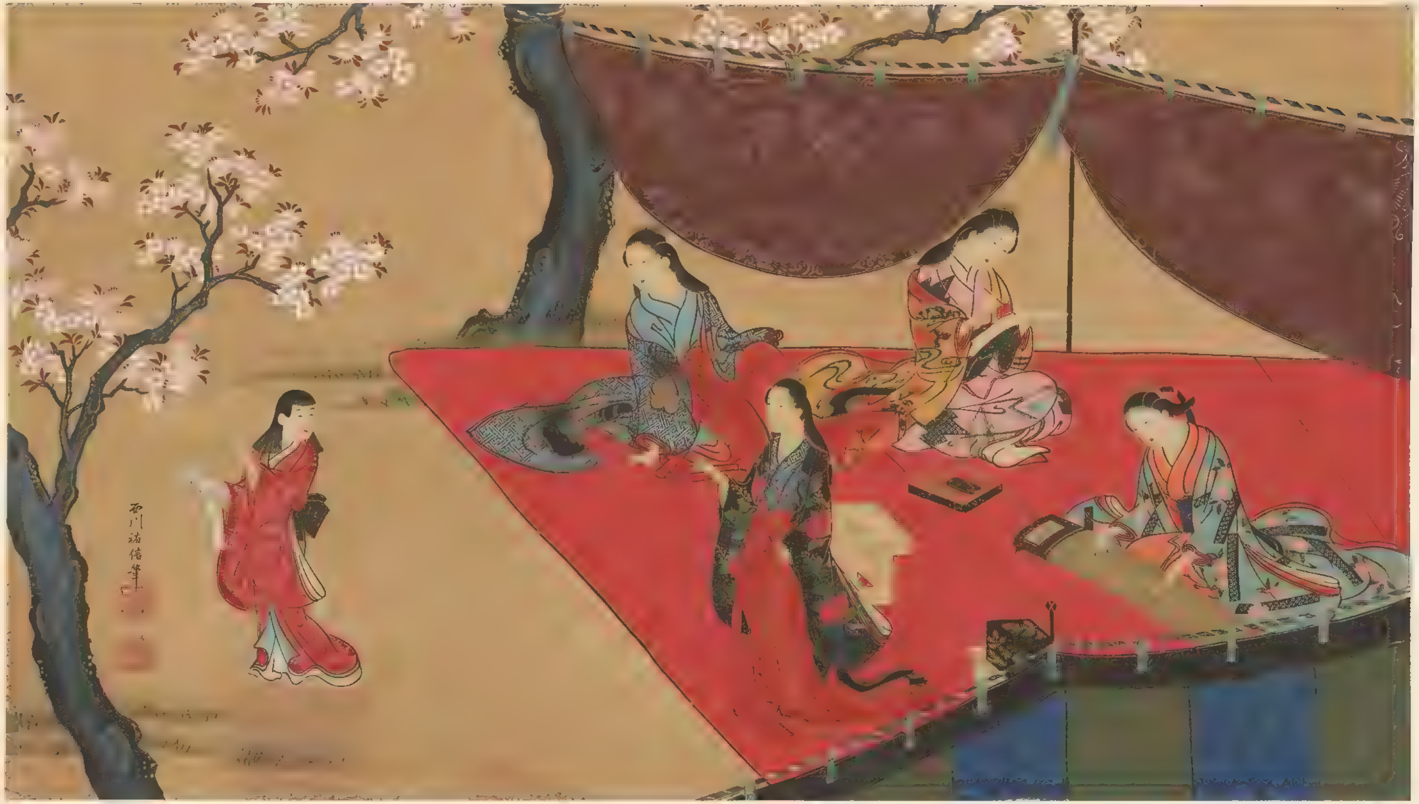

西川祐信筆

PLATE 167.

A BEAUTY BY THE SHORE.

BY SUKENOBU NISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*
Size of original: 2 feet 10 inches by 11¾ inches.

Owned by Count Atsushi Matsura, Tokyo.

(See page 207.)

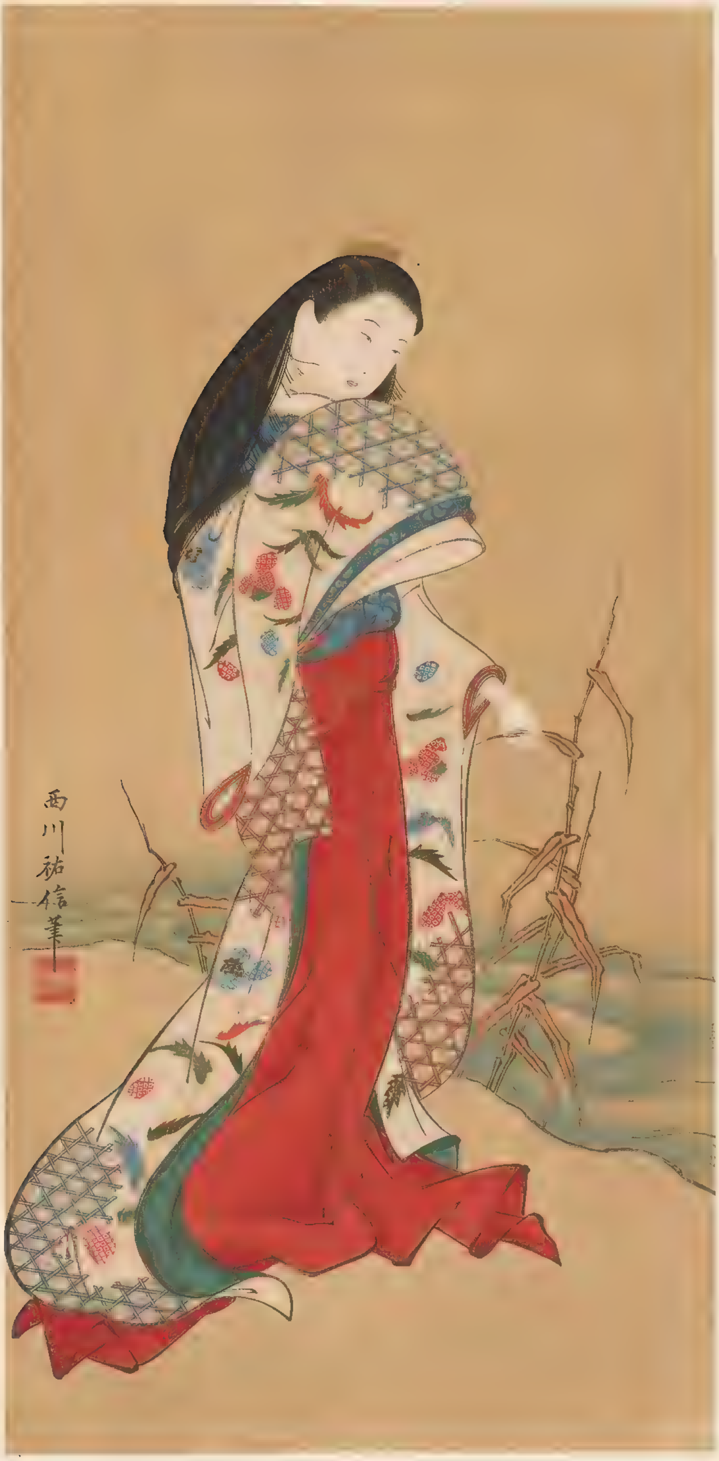

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PLATE 168.

MEN AND BEAUTIES PLAYING TOGETHER.

BY SUKENOBU NISHIKAWA.

From a painting in colourse on silk; mounted as a *kakemono*.
Size of original: 1 foot 7½ inches by 2 feet 5¾ inches

Owned by Mr. Daihachi Itô, Tokyo.

(See page 207.)

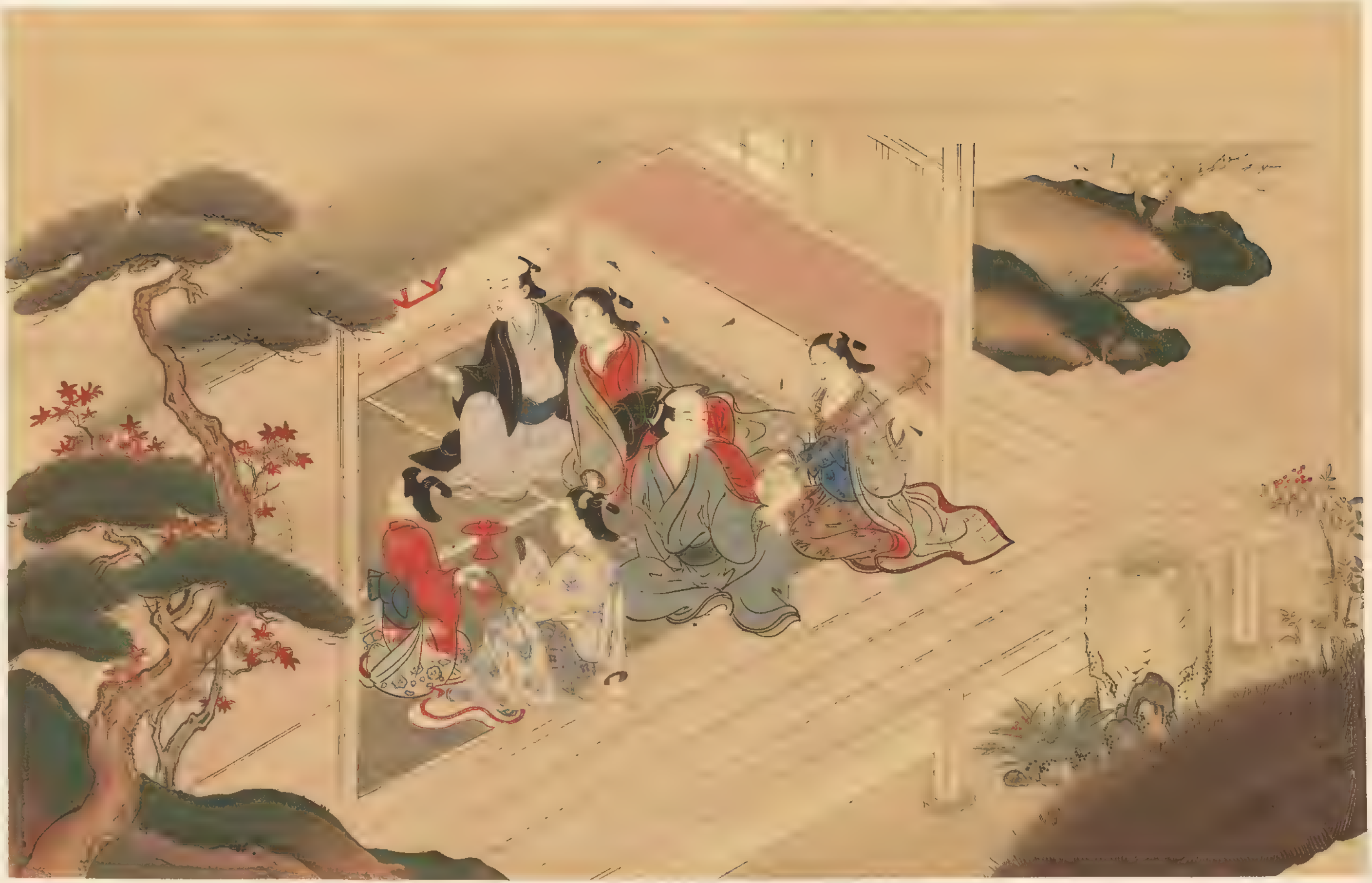

PLATE 169.

BEAUTIFUL WOMEN PLAYING A MUSICAL INTRUMENT.

BY SETTEI TSUKIOKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 4 feet 7¼ inches by 2 feet 1¼ inches.

Owned by Mr. Katarô Okamura, Kyoto.

(See page 208.)

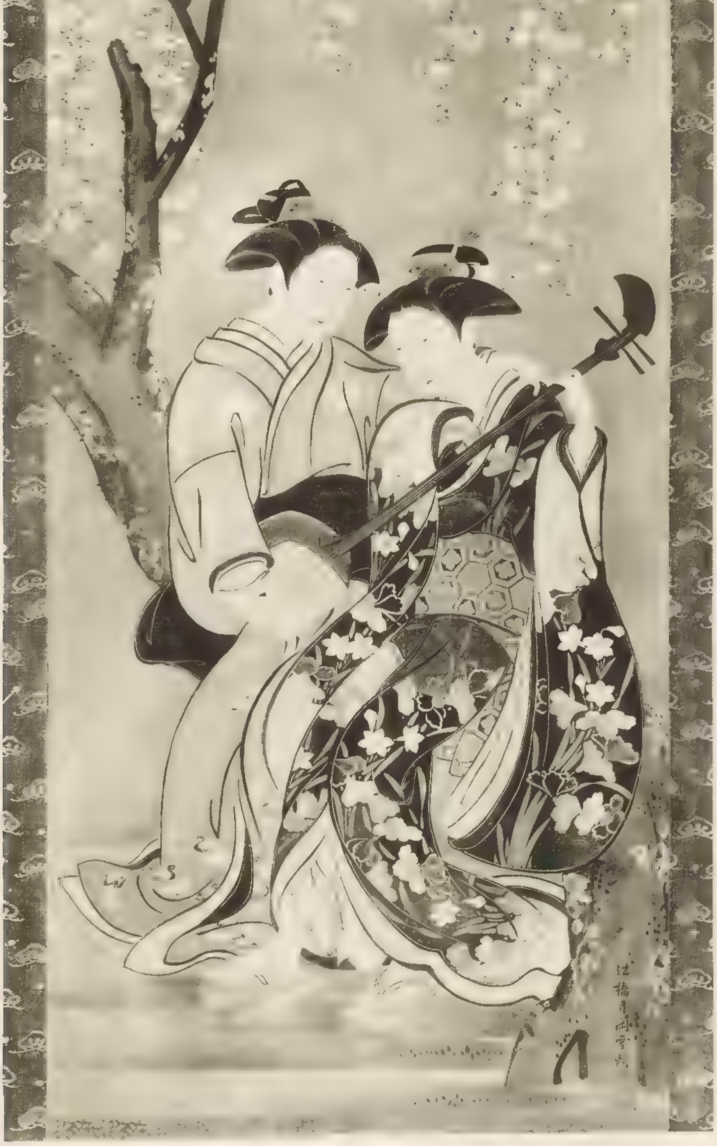
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PLATE 170.

A FEMALE PUPPET.

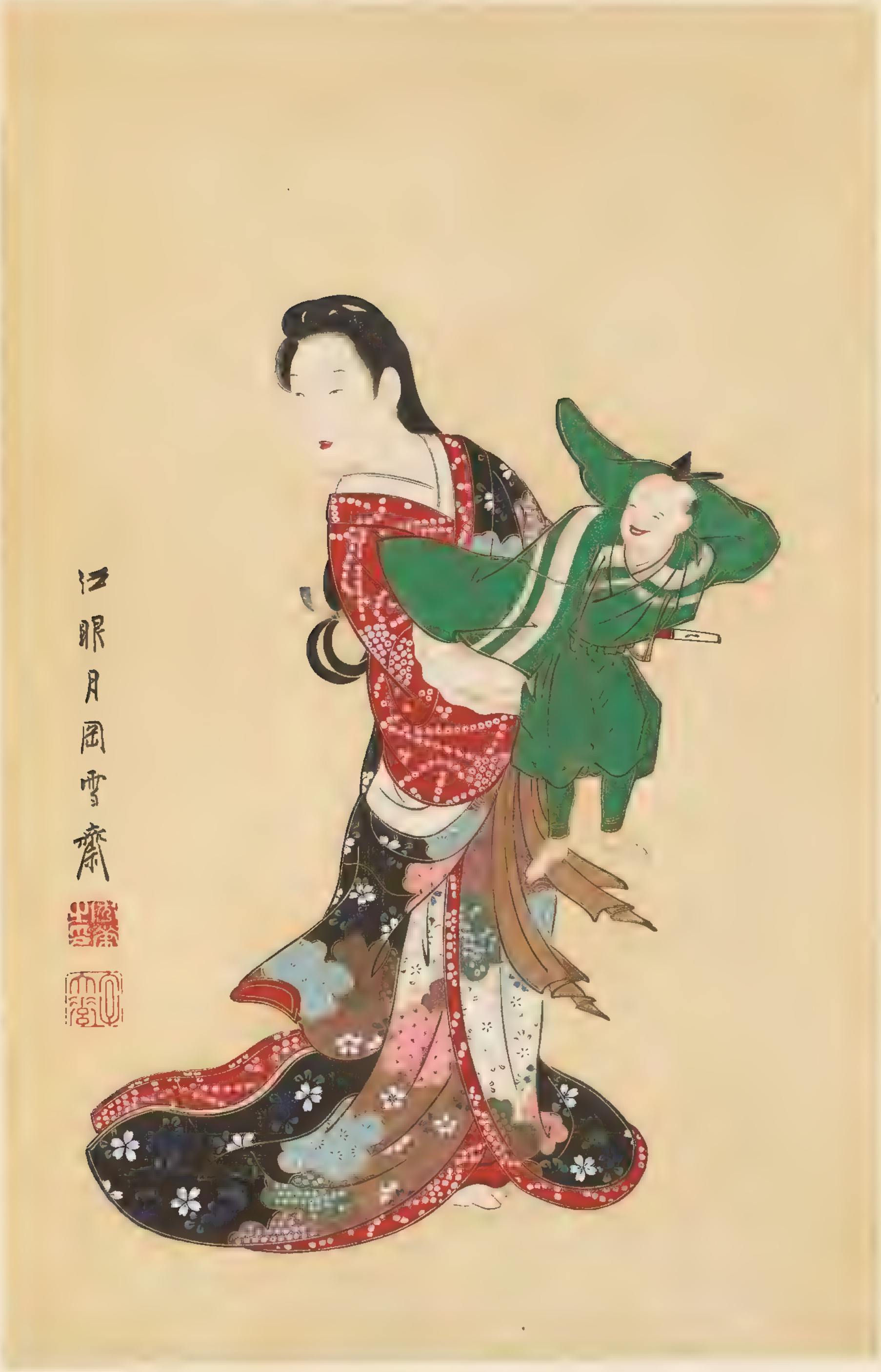
BY SESSAI TSUKIOKA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet 11⅛ inches by 1 foot 1¾ inches.

Owned by Count Atsushi Matsura, Tokyo.

(See page 208.)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